



BANDS ON THE RUN



They've got 48 hours to produce a music video — with a filmmaker they've never met. Emily Savage follows the annual Music Video Race competition PAGE 22

GIGGLE PARTY AND MAGIC FIGHT PHOTOGRAPHED AT KEZAR STADIUM, COURTESY REC-PARK DEPARTMENT
GUARDIAN PHOTO BY MATTHEW REAMER

'MONEY IS A TOOL'

And so is Jack Abramoff. By Steven T. Jones [P15](#)

THE YOUNG MASTER

'The Hitchcock 9' spotlights director's silents [P42](#)

TABLEHOPPING

Stick a fork in our new food column [P18](#)



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SHOES ARE BORING WEAR SNEAKERS

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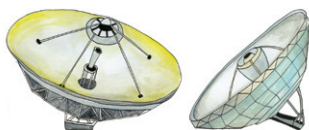


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THE DEVELOPER AND THE IRS

Simon Snellgrove, the developer who wants to build ultra-luxury condos at 8 Washington, appears to be getting desperate. He's facing a November referendum that would overturn the Board of Supervisors vote approving an exemption from the waterfront height limits, and polls show that most voters don't like highrise buildings on the water. So he's spent \$850,000 collecting signatures for a competing ballot measure that would approve the project, state records show. And he's resorted to a highly unusual tactic: He's trying to sic the Internal Revenue Service on project opponents. Kevin Heneghan, attorney for Snellgrove's group, has asked the feds (who are already in a bit of trouble for investigating political groups) to look into whether Friends of Golden Gateway illegally used tax-deductible contributions to lobby against the project. (The evidence for that is pretty darn thin.)

It's pretty common in this town to file complaints against your opponents with the Ethics Commission and the Fair Political Practices Commission (oh, and by the way, the FPPC has already nailed Snellgrove for a prior campaign violation). But bringing in the IRS? That's a pretty new one. "How politically tone deaf can you be?" asked project foe Jon Goler. "Once they're done with the Tea Party in Ohio, the IRS can come out here and start investigating a bunch of senior citizens who want to save their swimming pool."



IN THE BAR BIZ

Fans of friendly watering holes rejoice: Lexington Club owner Lila Thirkield opened the doors to Virgil's Sea Room (3152 Mission, SF. www.virgilssf.com) last week, filling the space that used to house neighborhood dive Nap's with happy tipplers. Don't worry: The small spot next to El Rio will still have karaoke. Plus a dedicated clientele, given the ardent followings of Thirkield and her co-owners, sunshine-y Nickies bartender Gillian Fitzgerald and Tom "DJ Carnita" Temprano of queer soul party Hard French and Harvey Milk Club presidency fame.



RON LANZA MEMORIAL

Friends and admirers of the late impresario Ron Lanza — and there are plenty — will gather Saturday/15 at El Rio to celebrate his life and legacy. Lanza was one of the giants of the early LGBT movement in the Bay Area and the founder of Valencia Rose and Josie's Cabaret and Juice Joint. He helped launch the careers of Whoopie Goldberg, Marga Gomez, and Margaret Cho, kept queer arts alive and lively through the worst of the AIDS pandemic, and created the Tenderloin AIDS Resource Center. The memorial is from 11am — 1pm, and features an open mic, where it's safe to say you'll hear some amazing, funny, and poignant stories.



NAUGHTY NUPTIALS

Wow, Sean Parker! We haven't heard so much about a wedding since Kate Middleton and Prince William! The Napster founder and Facebook billionaire has now embarrassed a growing list of state politicians and industry leaders who showed up at a nice ceremony in the redwoods to discover that the place had been bulldozed, built up with concrete, and turned into something of a Lord of the Rings set that violated state coastal protection laws. Lite Guv Gavin Newsom and Attorney General Kamala Harris were reportedly there, and are ducking comment. Newark Mayor Cory Booker was also there, and the guest list, according to the British tabs, included Sting and his wife Trudie, Allison Williams, Emma Watson, Sean Lennon and Charlotte Kemp Muhl, Metallica drummer Lars Ulrich, Perry and Etty Farrell and Lucian Grainge.

A year from now, most of the celebs will deny ever being there. | PHOTO BY MARK SELIGER

GO, KIWIS!

We have a favorite team in the America's Cup: New Zealand.

The Kiwis are the only group in the race that lacks a billionaire sponsor. They're using public money and sponsorships to try to take on Larry Ellison, who is spending a fortune on his boat, acting like a total asshole, and refusing to cover the costs (as much as \$20 million) the city could wind up paying. Imagine if, after all the hype, the underfunded Kiwis took the trophy? (Amanda Witherell, Our Correspondent in Wellington, notes that sailing in NZ is "definitely not the pink pants and loafer set — much more a typical sport with low barriers to entry." Besides, she tells us, "it's sort of uncool to be rich here. Or, if you're rich you're not really supposed to flash it. No fancy cars. No champagne fountains, unless you're a member of Parliament.")

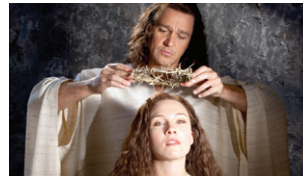
Go New Zealand.

AP PHOTO BY ERIC RISBERG



TO QUEER THE SCHOOLS

A bubbly and diverse group of LGBTQQ high schoolers assembled on the steps of City Hall last Friday, waving signs saying "Celebrate Difference" and "Queer Our Schools." The kids were part of LYRIC — the Lavender Youth Recreation and Information center in the Castro — and they were there, along SF's two queer supervisors, Scott Weiner and David Campos, to announce LYRIC's "School-Based Initiatives" which works within schools to educate students and faculty about LGBTQQ youth issues, and to celebrate a \$75,000 allotment in the just-released mayor's budget. Student assembly speeches and Pride events, one-on-one meetings, training sessions for teachers, and family engagement are all part of the plan to help schools deal with anti-gay bias and bullying. LYRIC reports that an astonishing 1,000 of the 3,000 LGBTQQ-identified San Francisco Unified School District students attempts suicide annually (the ratio jumps to one out of two for transgender students), so the timing couldn't be better. www.lyric.org



OH, MARY!

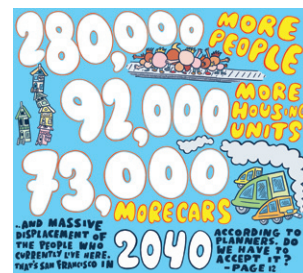
The annual SF Opera summer season is always a treat — the programmers get a little wild, and the risks, like last year's extraordinary *Nixon in China*, always pay off in adventurous spirit. (Ticket prices, starting at \$22, aren't bad, either). This year's season opened June 5, runs through July 7, and includes Mozart's cheeky *Così fan tutte* and Offenbach's eerie *Tales of Hoffman*. The buzzy highlight is new work *The Gospel of Mary Magdalene* by Mark Adamo. *Mary* is based on an alternative gospel found by archeologists in 1948, and sprang from six years of Adamo's own research. It gives a different spin on the Jesus tale, and it bound to raise a few eyebrows. It opens Weds/19 and stars Sasha Cooke and Nathan Gunn. www.sfopera.org

NO RESPECT

We had lunch this week with a Silicon Valley insider who had an interesting take on the tech boom in SF. The way we heard it, the established Valley crowd isn't all that happy with the upstarts up the Peninsula: All this social media stuff (and all the money that's gone with it) has eclipsed the role of the companies that actually make something. The silicon chip — that little sliver of material that makes all of the rest of this possible — isn't sexy any more. When it comes to VC money, it's all about the next Twitter, not the next Intel. Those uppity kids; no respect for their elders.

POLITICAL ALERTS

WEDNESDAY 12



WHOSE FUTURE? A COMMUNITY FORUM

LGBT Community Center, 1800 Market, SF. sfbg.com, ccho@sfic-409.org. 6-8pm, free. In July, the Bay's Regional governing body is scheduled to approve a state-mandated plan aimed at reducing carbon-emissions that proposes to put 280,000 more people, 92,000 new housing units, 100,000 new jobs (and 73,000 more cars) into SF over the next 30 years. By the proposed plan's own assessment: it will increase the risk of neighborhood disruption and displacement of existing residents and businesses, especially among the city's working class communities. What can we do about it? Join Tim Redmond, Bay Guardian; Mike Casey, Unite HERE Local 2; Cindy Wu, San Francisco planning commissioner; Maria Zamudio, Causa Justa: Just Cause; and others for this important panel discussion.

THURSDAY 13

RAISING THE ROOF FOR RENTERS

111 Minna Gallery, 111 Minna, SF. tenanttogether.org/raisingtheroof2013. 6pm, \$30 in advance/ \$40 at the door. Tenants are hurting right now, so show your support by attending this fundraiser for Tenants Together — California's statewide organization for renters' rights. Celebrate five years of mobilizing tenants statewide for housing justice. Featuring a silent auction, fantastic food, and a cash bar.

SUNDAY 16

TEACH-IN: CLASS STRUGGLE IN TURKEY

Niebyl Proctor Marxist Library, 6501 Telegraph Ave., Oakl. (510) 428-1578. 10:30am-12:30pm., free with donation requested. On May 31, without warning, Turkey erupted. For the first time in recent history, women, students, workers, artists, youth, Kurds, Artists, Turks, gays and lesbians, Alevites, doctors, small merchants, environmentalists, unions and progressive associations rose up together. Mehmet Bayram, a long time journalist and Bay Area activist from Turkey, will report on the developments that led to the events and the aftermath. A discussion of politics and class struggle in Turkey will follow.

THURSDAY 20

RALLY AND PROTEST AGAINST KEYSTONE XL

Battery East, below Golden Gate Bridge Visitor Center, SF. <http://tinyurl.com/mf6m2ef>. Noon, free. Join Bill McKibben of 350.org for a noon rally against the Keystone XL pipeline, followed by a march across the Golden Gate Bridge. This time, environmentalists seeking to halt this major oil infrastructure project will be joined by National Nurses United, who are organizing a day of action in the city against austerity and the Keystone XL.



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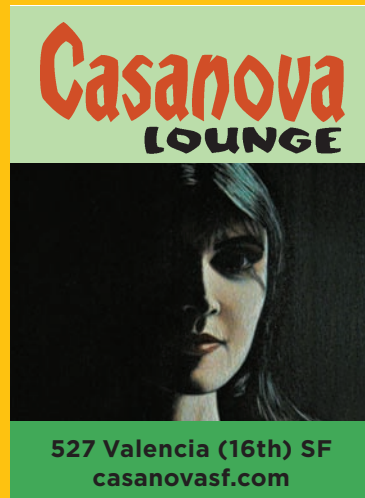
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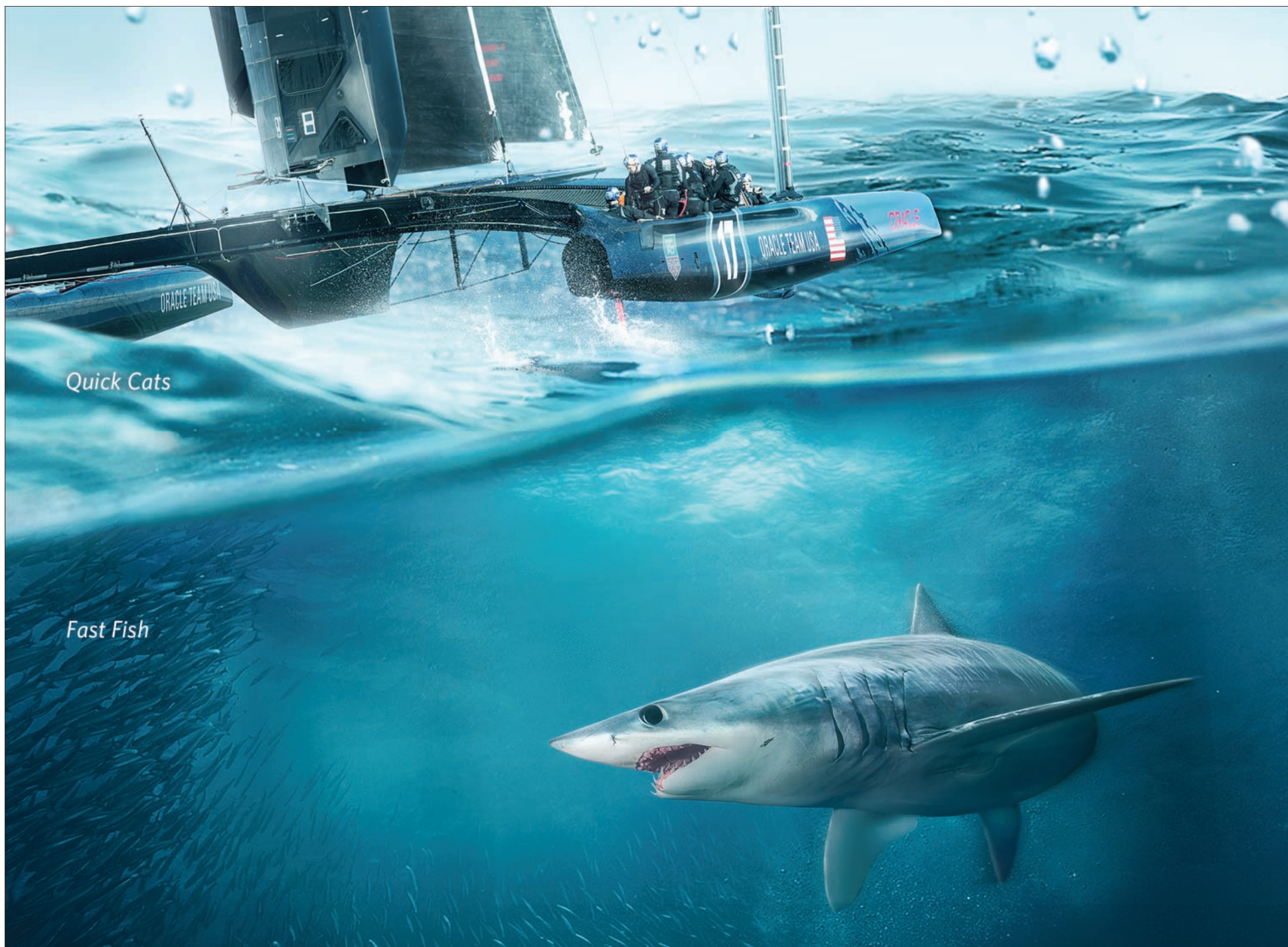
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Developers should pay — on time

BY MARIA ZAMUDIO

OPINION San Francisco used to be an eclectic city, filled with working class folks, people of color, lots of artists, and families. But that's changed dramatically. The black population has dismally plummeted, to 6.3 percent, according to the most recent census. Families of color are streaming out, expensive condos and sky-high rentals are shooting up, and the unique mix that once was the city and made it such a diverse and culturally rich place to live and thrive is changing.

Three years ago, then-Mayor Gavin Newsom decided that private developers in San Francisco needed a local stimulus boost. The housing bubble had burst and taken the economy down with it, but Newsom wanted to ensure that private development in the city continued. So he proposed that private developers be allowed to defer paying the neighborhood impact fees on their projects, thus delaying funding for safety-net programs that help existing residents of working class neighborhoods fight displacement.

His proposal passed in 2010, and since then the Eastern Neighborhoods, Soma, and the Octavia/Market Area have seen an upswing in private development projects coupled with rising eviction rates and housing costs, while affordable housing throughout the city becomes harder and harder to find. Because neighborhood impact fees were deferred, services that would help vulnerable populations were underfunded by a total of almost \$53.5 million — in 2011-2012 alone.

That lost money impacted affordable housing construction, affordable child care, development of parks and other types of open spaces, infrastructure and pedestrian-safety measures, neighbor-

hood schools and libraries, and eviction prevention services.

Meanwhile, out-of-town private development companies are set to make millions of dollars building high-end rental units and luxury condominiums that the average San Franciscan can't afford.

Given that private market-rate residential development in San Francisco is speeding up regardless of displacement dangers, it's even more necessary today to strengthen and sharpen the tools our neighborhoods have for fighting displacement.

A longstanding question for San Francisco has been how to keep it from becoming a place where only the very wealthy can afford to live while the rest of us have to commute in to the city that we work in and love. Now, as we field off another local housing boom fueled by speculation, we are faced again with needing to ensure that we prioritize San Franciscans over profit.

That's why tenant groups, affordable housing advocates, and San Franciscans fighting for the right to stay in their city will be urging the Planning Commission to end the fee deferrals. The Planning Department staff has studied the issue and recommends that the Newsom program be allowed to expire; that would bring back the funds needed to invest in the vitality and vibrancy of our neighborhoods.

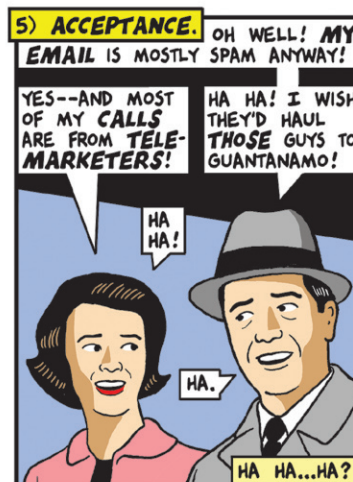
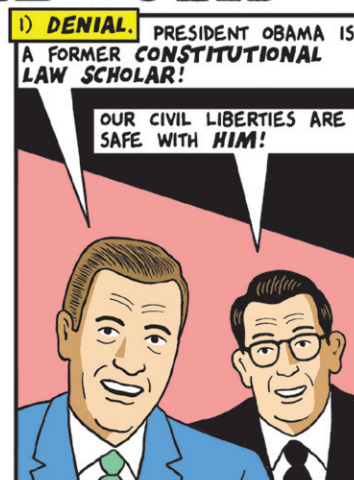
Come join us in helping get San Francisco's priorities back on track at the Planning Commission meeting Thursday June 13th at 12pm in room 200 of City Hall. Private development is not worth more than the well-being of working class communities, immigrants, families, and LGBTQ and tenant communities. **SFBG**

Maria Zamudio is a housing rights organizer for Causa Justa: Just Cause.



THIS MODERN WORLD

THE FIVE STAGES OF LIVING IN A NATIONAL SURVEILLANCE STATE



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Mr. Mayor: Stop supporting tax cheats

EDITORIAL Mayor Ed Lee's love affair with all things tech shouldn't extend to allowing a large company to cheat on local taxes.

It's no secret that Airbnb, the successful startup that allows people to share their apartments as hotel rooms, has failed to collect or pay San Francisco's Transient Occupancy Tax, which every traditional hotel has to pay. Our stories have shown that the city is losing \$1.8 million a year, and that number will only grow as the service becomes more popular.

The company claims that all it's doing is facilitating private transactions. But the city's treasurer, Jose Cisneros, has investigated the situation and ruled that Airbnb is liable for collecting and remitting the tax. It's not that hard — the company could simply add the 14 percent onto the prices on its website, make sure the people renting out their homes receive that money, and turn it over to the city.

But that would open the "sharing economy" site to similar rules in all the other cities where it operates.

It would force Airbnb to admit that it's a business, like any other business, and that the Internet hasn't made obsolete the notion of following the rules that apply to everyone else in the same line of work.

So the company, funded in part by investor Ron Conway — a close ally of the mayor — takes unfair advantage of the situation, refuses to pay taxes, and undermines the existing hotel industry, which not only pays taxes but employs thousands of San Franciscans.

Lee was asked about the situation on a recent edition of KQED's Forum, and when host Michael Krasny pushed him, Lee said: "They're not so much dodging it, they're making arguments, like any business would, about what applies to them and what doesn't."

That's flatly, factually untrue. Airbnb has already had a chance to make its arguments — to Cisneros — and he rejected them. The company could go to court to overrule the treasurer, but it hasn't. It could go the Board of Supervisors and seek to have the Hotel Tax modi-

fied, but it hasn't. The people who run Airbnb aren't making any arguments at all, in any public forum; they're just refusing to pay.

And the mayor is not only letting them get away with it but defending the practice.

This is disgraceful.

A judge in New York City has ruled that Airbnb violates local laws, and people who use it as hosts are now subject to steep fines. There, at least, the company is asking the state Legislature to modify the ban on short-term apartment leasing.

In San Francisco, most renters who sign up with Airbnb to make a little extra money by turning their apartments into hotel rooms are in violation of their leases and could be subject to eviction — something the company doesn't warn about.

It's time for the supervisors to pass legislation regulating this industry. In the meantime, Lee needs to stop defending a company that's openly violating the city's tax laws and direct the city attorney to crack down. **SFBG**

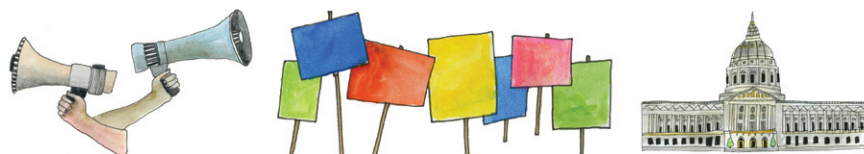
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BY ALEX MONTERO
news@sfbg.com

NEWS San Francisco officials are attempting to ban the public use of e-cigarettes under the same laws that restrict smoking cigarettes, which are banned in most public places purportedly because secondhand smoke endangers others. However, the alleged lack of toxic emissions from e-cigarette vapor raises questions about the basis for the crackdown.

Has the crusade against smoking in public really been about protecting the innocent, or is a moralistic motivation to try to save people from their own bad choices also driving the trend? And if so, does that undermine the legal basis for restricting an otherwise lawful product?

Since 2011, the San Francisco Department of Public Health has backed legislation to hold e-cigarettes under the same public smoking laws as traditional tobacco products. Currently, San Francisco's continually expanding smoke-free ordinance bans cigarette consumption in nearly any public place. This consists of Muni stops, festivals, parks, farmers' markets, non-smoking apartments and, unfortunately for all you nicotine-addicted bingo lovers, the obscure addition of "charity bingo games."

San Francisco has yet to pass any regulatory laws regarding e-cigarette consumption, or "vaping." But Nick Pagoulatos, a legislative aide to Sup. Eric Mar, a staunch sponsor of San Francisco's many anti-smoking policies, says a plan is in the works.

"Currently there is nothing on the books," Pagoulatos told the *Bay Guardian*. "But there has been discussion with the health department [which is] working something up and the Mayor's Office has been talking with them as well. The timing is unclear, but at some point it will happen."

California Senate Bill 648, approved in May and currently on its way to the California Assembly, would elevate similar e-cigarette regulations to a state level. So why are California and San Francisco pushing so hard to regulate these products?

"The suspicion is that allowing people to vape these things reinforces the culture of smoking," Pagoulatos said. "It continues in the tradition of making smoking look cool, even if it's not actual smoke."

Traditionally, San Francisco's smoking ordinances have derived from the hazards of secondhand smoke on innocent bystanders, but the regulation of e-cigarettes evokes



Tobacco crackdowns target e-cigarettes, despite their lack of secondhand dangers, raising questions about the basis of current bans

Scorning smokers

an entirely new basis for public smoking laws.

California has an active history of anti-smoking legislation beginning in the 1990s when San Luis Obispo became the first city in the world to ban smoking in all public buildings. In 1998, the public smoking ban elevated to the state level, specifically because of the health risks posed to bar and restaurant employees by secondhand smoke. This year, the San Francisco Board of Supervisors voted to extend the already strict non-smoking laws to cover festivals and street fairs and require landlords to designate their building units as smoking or non-smoking. Now, vapers in California face a similar threat.

VAPING ISN'T SMOKING

E-cigarettes contain a battery operated heating device that vaporizes a combination of nicotine and a binding liquid such as propylene glycol, a substance "generally recognized as safe" by the FDA. Since nicotine is not what kills smokers, e-cigarettes have the potential to exist as a safe alternative for smokers who can feed both the physical and mental habit of smoking without the detrimental effects of tar and the plethora of other chemicals found in traditional cigarettes.

However, conflicting studies exist regarding the safety of e-cigarettes for both users and the public. While the FDA has yet to regulate e-cigarettes, a 2009 evaluation reported the finding of numerous chemicals in e-cigarette emissions, such as those found in antifreeze.

Gregory Conley, legislative director for The Consumer Advocates for Smoke-Free Alternatives Association, told us these reports are misleading. "Essentially, there is absolutely

no evidence that e-cigarette vapor poses any significant threat to public health," said Conley. "The antifreeze chemical was found in one of the 18 cartridges and tested in an amount that was less than 1 percent. Additionally, the amount of the chemical propylene glycol found by the FDA would take thousands of cartridges to reach a toxic level."

Conley cites the publication Tobacco Control, a premier tobacco science journal in the US with no tobacco industry ties, as the leading evidence in the case for e-cigarettes. The study, funded by the National Institute of Health, tested 17 different brands of e-cigarettes for chemicals known to cause harm in secondhand smoke.

"These amounts were nearly identical to the amounts in the control product, or the FDA approved nicotine inhaler," said Conley. "They are trace levels, and anyone who has been in a room with an e-cigarette knows that there is a vast difference in comparison to a normal cigarette."

A study by the Fraunhofer Wilhelm-Klauditz-Institut in Braunschweig, Germany found similar results, reporting that the release of toxins from e-cigarettes were marginal to non-existent. In fact, researchers attributed many of the low level chemicals detected in the tests, such as formaldehyde and acetone, to the test subjects, since our lungs naturally exhale these chemicals in small amounts.

Conley says e-cigarettes not only provide a safe alternative, but also offer a public promotion of smoking cessation by illustrating the addicting effects of nicotine.

"It's a walking advertisement to show how addictive cigarettes are," Conley said. "The fact that you have

to buy one of these things to quit smoking, with a battery and everything, it's ridiculous."

TARGETING TOBACCO

Equating e-cigarettes and traditional cigarettes does tend to disregard the potential benefits safer nicotine alternatives can have on addicts. The language of the FDA and the DPH appears to dismiss the advantages of e-cigarettes over smoking. While issues certainly arise with the lack of regulation and quality control of e-cigarettes, much of the discussion from these groups pertains to reversing social views on smoking.

"The major concern for us is about social norms," Derek Smith, a health program coordinator at the Tobacco Free Project, told us. "People get confused about the use of these products in public where they might think tobacco use is allowed. That's one of the major concerns because there are limits to where people can safely smoke indoors. It's the idea of a photocopy item."

According to Smith, AT&T Park, San Francisco General Hospital, and the San Francisco Airport Commission have all already banned the use of e-cigarettes on their premises. Some Bay Area cities, such as Petaluma, have already classified vaping under their smoking ordinances. In Canada, the sale of e-cigarettes is entirely prohibited due to a lack of regulation and quality control, while cigarettes remain legal.

FDA regulation could certainly alleviate much of the pressure e-cigarette companies face from the public. However, if a safe e-cigarette is proven to exist via an official FDA evaluation, organizations like the DPH may still not allow public vaping for the sake of remaining strictly

against the use of tobacco related products in public places.

Many of the arguments against the use of e-cigarettes are seemingly arbitrary to the discussion of public use since San Francisco's public policy holds so much blunt hostility toward anything tobacco related (but, of course, anything marijuana related is okay with the city). Oddly, e-cigarettes continue to get flack from the FDA, while other nicotine delivery systems such as patches and gum are FDA approved.

Under what legal grounds could San Francisco's government have the right to ban e-cigarette usage in public places if they are proved harmless? If the legislation passes, residents of non-smoking apartments would be unable to legally vape a scentless, allegedly toxin free e-cigarette in the privacy of their own home.

FEDS AND E-CIGS

In March the FDA appointed Mitch Zeller as the new director of the Center for Tobacco Products. According to his FDA profile, Zeller, a lifelong proponent of FDA tobacco regulation, has deep-rooted ties to the anti-smoking movement and is currently an executive of a pharmaceutical consulting firm working closely with sellers of FDA approved, nicotine-replacement pharmaceuticals.

But Zeller has openly advocated the idea of harm reduction through nicotine-replacement systems, much more than his predecessor, Dr. Lawrence Deyton. So hope may yet exist for the plight of vapers who don't want to be lumped in with smokers.

So much of the anti-smoking conversation is drenched in black-and-white thinking, promoting a system of total abolition over harm reduction. Unfortunately for smokers, this could impede their transition to a safe nicotine delivery system that they can use virtually anywhere, and one that may consequently help save lives.

As of now, public discourse and education may act as the most important catalyst toward a widespread understanding of e-cigarettes. For anyone who has seen an e-cigarette, the soft glow of the LED light at the end has little resemblance to a traditional cigarette, which is on fire and emitting a cloud of noxious smoke.

If an FDA approved, emission-free e-cigarette eventually hits the market, users in San Francisco could still face a loss of freedom solely backed by the ideological social standards of the anti-smoking movement, which would bar them from vaping in public. But for now, San Francisco's vapers should enjoy their freedom while it lasts. **SFBG**

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A 'reasonable' cheek swab

Supreme Court ruling on DNA brings California's more expansive law into focus

BY REBECCA BOWE
Rebecca@sfbg.com

NEWS On June 3, the US Supreme Court ruled that it's legal for law enforcement to collect DNA samples from people who are arrested — even when the individuals taken into custody are never convicted of a crime. The justices were narrowly split, and the decision immediately drew criticism from civil liberties advocates like American Civil Liberties Union, who characterized it as a blow to the Fourth Amendment right to privacy.

Does the historic ruling carry implications for law enforcement practices in California? Not exactly. As it turns out, current state law allows police to collect DNA samples through cheek swabbing on a far more routine basis than in Maryland, where only a handful of serious offenses can trigger this kind of search. And in the Golden State, fewer protections are in place for arrestees.

The Supreme Court issued its ruling with a narrow 5-4 vote. "The majority's take was that cheek-swabbing is reasonable ... even without any suspicion of wrongdoing by the arrestee, because the intrusion is minimal, the arrestee has less of an expectation of privacy than a typical citizen, and the state has a strong interest in using DNA to identify people," explained Andrea Roth, a law professor at the University of California at Berkeley and founding member of a group that studied and litigated forensic DNA typing.

In contrast, Roth said, conservative Justice Antonin Scalia "was concerned that this is the first time that we've ever allowed searches of someone's body, without any type of individualized suspicion, for the purpose of general crime-solving. He thought that was a line the Constitution draws in the sand, and that the law is on the wrong side of that line."

Despite drawing a scathing critique from a conservative Supreme Court justice, Maryland's system for the collection and use of DNA is actually much narrower in scope than the law that went into effect in California in 2004, when Proposition 69 passed.

Maryland's law "only applies to a limited number of offenses, it doesn't apply at all to people who are simply arrested but not charged, and they can only make use of the sample after there's been a judicial finding of probable cause," Michael Risher, a lawyer with the Northern California Chapter of the American Civil Liberties Union, told us.

"California doesn't have any of those safeguards," Risher added. "It's a different law."

2.1 MILLION SAMPLES

When Prop. 69 was approved, California voters initially sanctioned DNA collection from people convicted of felony offenses. But on January 1, 2009, a different provision of that initiative kicked in, expanding it to allow police to collect DNA samples from "any adult person" arrested for "any fel-

ony offense," regardless of whether that person is ever charged or convicted of a crime.

When used as a form of identification, DNA samples are processed to yield a 26-number sequence that aids law enforcement in verifying suspects' identities.

Once they're collected and used to produce unique identifiers, those cotton-swabbed samples aren't destroyed; instead, they remain in the hands of a state agency. "The problem is that the state keeps your samples," Roth said. "It's not like they develop the 26-number profile and then throw the rest of the sample in the trash. So if you're in a database, state officials still have your entire DNA strand."

According to the California Department of Justice, since the start of the program, the DNA data bank had received and logged more than 2.1 million samples as of March 31. The data bank is shared with the National DNA Index System (NDIS), part of the Combined DNA Index System (CODIS), which is linked to federal records.

In its decision, the nation's highest court determined that "taking and analyzing a cheek swab of the arrestee's DNA is, like fingerprinting and photographing, a legitimate police booking procedure."

Yet civil liberties advocates point out that the information contained in a DNA sample can

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reveal much more about an individual than either a fingerprint or a unique identifier generated from a sample.

"There's a basic difference between your DNA and your fingerprint," Risher explains. "Your fingerprint doesn't tell you anything about yourself. And your DNA is your genetic blueprint. The profile that they generate might not say a lot about you ... but they are keeping these physical samples. Current law says they can't be tested for sensitive things,

told that if she continued to resist the sample collection, she'd be charged with a misdemeanor and would likely spend a few additional nights in jail. So she relented.

Although she was neither charged with a crime nor tried for a felony or any other offense after being released from jail 24 hours later, Haskell's DNA sample remains in the state databank. Now she's a lead plaintiff in a class action lawsuit filed by the ACLU.

Haskell said she's never tried to get her DNA expunged from the state database, because she sees her participation in the lawsuit as an important challenge to a law she views as unjust. "I don't want my DNA to be held," Haskell says, "and I don't want anybody else's DNA to be held, either."

Individuals who have tried to go the route of having DNA samples removed have found it can be tedious. "In California, the process of getting your DNA out of a database if your case ends in dismissal or acquittal is an onerous one," Roth explained. "You have to pay your own filing and attorney fees, you have to wait until the statute of limitations has run, the judge has complete discretion to deny your motion, and you can't appeal the judge's decision."

"THERE'S A BASIC DIFFERENCE BETWEEN YOUR DNA AND YOUR FINGERPRINTS."

MICHAEL RISHER, ACLU

but laws change, and people can violate them."

And a properly preserved DNA sample can last hundreds of thousands of years — essentially forever.

ANTI-WAR PROTESTER ASKED FOR DNA

Lily Haskell has been fighting the state of California over DNA collection ever since her arrest in March of 2009, at an anti-war demonstration in downtown San Francisco. Held to commemorate the anniversary of the start of the Iraq war, the protest was staged in Civic Center Plaza. "With no prior warning, police charged the crowd, penned us in, arrested us, and charged us with trying to incite a riot," she told us.

But hours later, after she and a handful of others had been processed at the San Francisco County Jail, Haskell was summoned from her holding cell and presented with what struck her as an odd request. Although she says she had already been fingerprinted, and her identity already confirmed, an officer "told me I had to provide a DNA sample."

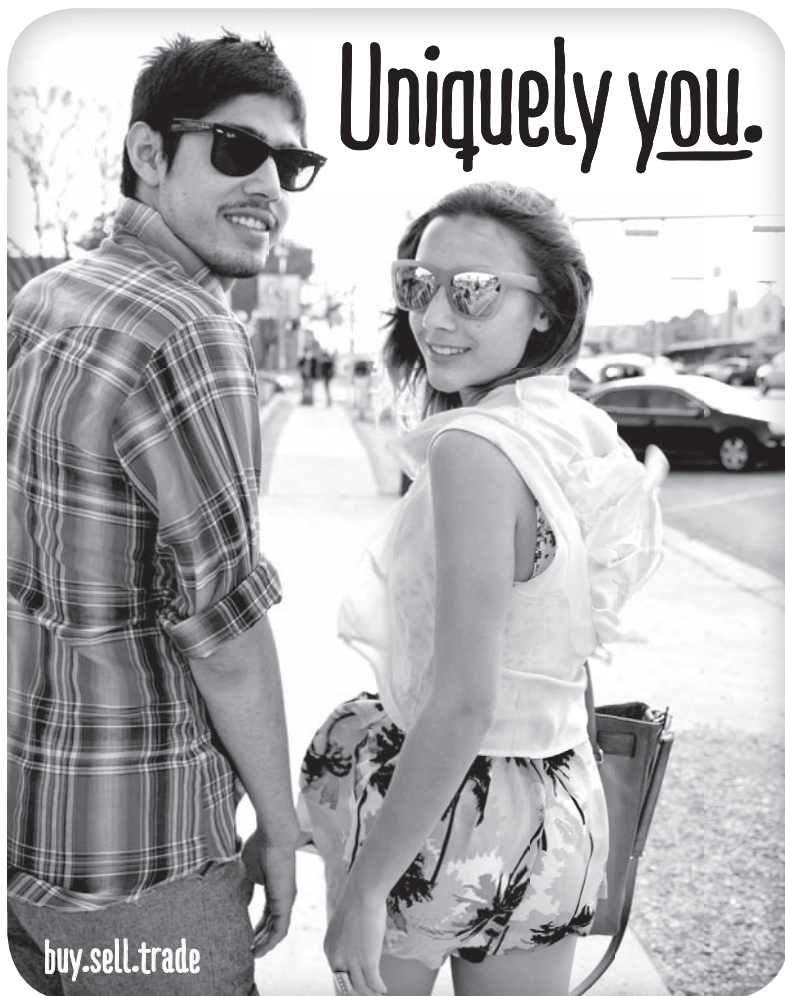
Her first instinct was to decline. "I didn't believe it was just to have to comply with that," she said. "I told them I believed it was my right to refuse." Haskell was

LEGAL UPSHOT STILL UNCLEAR

Meanwhile, ACLU attorneys in Northern California were closely watching the Supreme Court case, *Maryland v. King*, to see how it might affect their class-action challenge to Prop. 69, a case known as *Haskell v. Harris*. Although a divided panel of Ninth Circuit judges upheld the law in February of 2012, the court took the unusual step last July of voting to rehear the case *en banc*, with a nine-judge panel. However, the court issued an order after oral arguments saying it wouldn't issue a ruling until *King* had been decided in the Supreme Court.

"Yes, they will have to do something with our case — but what they do is actually up to them," Risher explained. "There's no binding opinion in our case right now. Everything was up in the air waiting for *King* to be decided."

Risher added that in future arguments, the ACLU plans to highlight the differences between Maryland's DNA collection law and California's far broader Prop. 69. "If *King* was a 5-4 decision with a law that was so narrowly focused, with those safeguards," he said, "well okay — this one crosses the line." **SFBG**



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BY STEVEN T. JONES

steve@sfbg.com

NEWS Jack Abramoff says “legalized bribery” is corrupting our political system, and as a lobbyist who went to prison for taking the practice of buying favors from Congress to obscene new depths, he should know. But if we’re relying on him to help reform that system, a cause he’s now taken up, we could be in real trouble.

Watching Abramoff address “public ethics” at a University of San Francisco class of aspiring political professionals on June 6 was a little surreal. Part charming rogue, part penitent reformer, Abramoff told inside tales of how easily money corrupts even well-intended people who work in Congress.

“I didn’t create a new way of lobbying, I just did more of it,” Abramoff told the students, noting that while some lobbyists had a few good tickets to Washington Redskins or Wizards games to give away to members of Congress, he had 72 of them. And while some lobbyists would take members golfing, “I would put them on a Gulfstream and fly them to Scotland. What’s the difference? It’s still playing golf.”

‘Money is a tool’

... and so is disgraced lobbyist Jack Abramoff.

But is he a tool of political reform or just his longtime allies among the rich and the right?

It was particularly strange for someone of Abramoff’s obviously questionable moral fiber to be addressing political students at this Jesuit-run academic institution, whose local advertising slogans include “How to succeed in business and still go to heaven” and “Wicked smart without the wicked part.”

Yet forgiveness is supposed to be divine, and the instructor who lured Abramoff to speak with his class, local lobbyist and political consultant Alex Clemens, was certainly pleased to attract someone with Abramoff’s inside knowledge, avoiding Abramoff’s usual speaking fees of up to \$20,000 by piggybacking on a Southern California speech he gave and paying only his airfare.

I was a bit more skeptical of a guy who equates political donations with bribery while hawking a book and narrow reform proposal -- while

at the same time soliciting corporate lobbying clients and telling the San Francisco Chronicle that Silicon Valley should be spending far more money to influence politicians.

“It needs a much bigger view of political involvement,” Abramoff told the Chron. “It should be spending much more. They’re not playing as smart as they should, and they could lose big.”

That’s part of the muddle of contradictions that defines Abramoff and his advocacy today, which is consistent with the anti-government, wealth-worshipping conservatism he has pushed with missionary zeal since his college days, along with pals Ralph Reed and Grover Norquist, who still play key roles in keeping religious fundamentalists and the rich in the Republican Party fold.

“I’m not against money in the system, I’m against money being

used the wrong way in the system,” Abramoff told me after the talk, as I probed the contradictions in his statements and views. My efforts to pin him down caused him to scornfully brand me a “socialist,” the old bully replacing the affable face he showed the students.

“Money is a tool,” Abramoff told me.

Abramoff is also a tool, I decided as I listened to him, although it’s still tough to discern who is wielding him now and where this effort may be headed.

LESSON FOR STUDENTS

Abramoff told the students that even after he got busted in 2005, for a long time he indignantly wondered why he was being prosecuted for the same sorts of actions that were endemic to Washington DC. Eventually, he began to realize he

had done something wrong.

“I thought maybe some of this [the charges against him] is right,” he said. “I decided to be honest with myself. Am I the saint I always thought I’d been, or the devil they said I was?”

Yet in the end, Abramoff never did really rethink his own worldview and history — from his early days of shilling for the South African government against efforts to end apartheid to later bribing members of Congress to oppose regulation of sweatshops and sex trafficking in US territories — he just blamed the political system.

“I thought this system is maybe not right,” he told students studying to be a part of that system. “I thought when I got out, I should probably try to help.”

So he wrote a book, *Capitol Punishment: The Hard Truth About Corruption From America’s Most Notorious Lobbyist*, and he says that he’s been developing political reform legislation that he intends to start pushing next year along with unnamed others.

Abramoff has consulted with Harvard Law School professor Lawrence Lessig, who founded

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Rootstrickers to push political reforms, but Abramoff doesn't support many of the central tenets of that and other reform groups, including public financing of elections and overturning "corporate personhood" court rulings that deem political spending by the rich to be a free speech right.

In fact, Abramoff is still a right-winger who shows little interest in limiting the ability of wealthy corporations and individuals to freely spend their money on political candidates and issues, placing him at odds with pretty much the entire political reform movement.

Phillip Ung, a spokesperson for Common Cause — which has been working on these political reform efforts for decades — was a little skeptical about getting help from someone who once embodied the most corrupt and excessive aspects of the current system.

"As much as we enjoy his newfound support for political reform, we also understand that he has a debt to pay, and not just to society," Ung said of the \$44 million in restitution that Abramoff still owes to his victims.

Ung said that a stark example of

political corruption like Abramoff represents does help the cause, but that has little to do with his current advocacy. "The reform flag at the federal level goes almost nowhere if there's not a political scandal," Ung said, although even that isn't saying much because, "Congress and DC only have tolerance for political reform one every 10 years or so."

With Democrats now overwhelmingly controlling California's Legislature and executive offices, Ung sees opportunities for important reforms here. The most promising is Senate Bill 27, which would require political groups that raise more than \$500,000 to disclose their donors.

By contrast, Abramoff's proposal seems tepid at best, and his strategy for selling it relies on using political spending to elect sympathetic people to Congress, which would seem to undermine his reform message almost as much as his pitches to corporate clients to hire him for lobbying consulting services (see www.abramoff.com).

"He seems to be going back to his old ways," Ung said of Abramoff.

Abramoff said his legislation would broaden the definition of lobbyist, limit their campaign contributions to \$500 per election cycle, and

prevent public officials from working as lobbyists for 10 years after they leave government.

Then Abramoff said that he and his unspecified "we" will dump money into six contested Congressional races in 2014, trying to elect three Democrats and three Republicans who pledge to support his legislation, following that up in 2016 by targeting 25 to 50 races.

"I AM AGAINST MONEY BEING USED THE WRONG WAY IN THE SYSTEM."

JACK ABRAMOFF

"Then and only then will Congress take it seriously," Abramoff concluded, arguing that politicians respond to losing their jobs more than other means of persuasion. He's going to use aggressive political spending to win the reforms he seeks, which don't really do anything to limit political spending.

When I asked Abramoff how increased political spending can

reform a political system corrupted by money, he replied, "You play with the tools and the battlefield you're on."

THE SYSTEM, OR ITS SPONSORS?

Abramoff blames Congress for corruption far more than the lobbyists or wealthy special interests who are doing the corrupting, noting how difficult it is to get political reforms approved by legislators who want to later cash in on their public service.

"The lobbyists are a response to the system set up by Congress," he told the students, building on his earlier point that "99 percent of everything I did was legal, and that's a bigger deal than the 1 percent that was illegal. That's what has to change."

But he acknowledges that reforming the system will be "impossibly difficult" because those who are invested in the current system will always find loopholes to any new regulation. "They're extremely brilliant people and their goal is to get around things," he said.

Omitted from Abramoff's recitation of what's wrong in Washington are the people doing the corrupting, that other 1 percent, the very rich. When I asked him about how he can really attack institutionalized

political corruption without going after the cash that feeds that corruption, he told me, "I tend to be nervous about a political approach that says, 'It's the rich.'"

Abramoff actually supports the Supreme Court's controversial Citizens United ruling, which ended controls on the political spending of wealthy individuals and corporations, telling the students, "We all want certain corporations to have the rights that we individuals have."

Abramoff also seems to dismiss the possibility of a grassroots political reform effort, saying that any change in the system would need support from both the left and the right, and the latter will kill any effort to actually remove private money from political campaigns.

"You're not going to have federal financing of elections. The right will die before they let that happen," Abramoff said.

That might have been the most insightful thing that Abramoff said to the students, although he certainly didn't intend it the way that I heard it: maybe the right needs to die, in the political sense, before the system that Abramoff both decries and supports will change. **SFBG**

IN PERSON: CINEMATOGRAPHER Agnès Godard



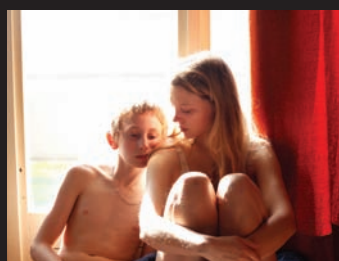
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Sister
(Ursula Meier, 2012)
Godard in person



SAT JUNE 15 6:30 PM
Beau travail
(Claire Denis, 1999)
Godard in person



SAT JUNE 15 9 PM
Trouble Every Day
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Introduction by Godard



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FOOD + DRINK



Tablehopping

BY MARCIA GAGLIARDI
culture@sfbg.com

FRESH EATS Why hello there. Have we met before? (Maybe it was over some bacon-wrapped Mission dogs? My memory is a little foggy from that night, *me lo siento*.) I'm your new culinary correspondent, here to mainline you with the latest food news, sweet deals, events, and ideas on where and what the hell you should be eating each week. You may find some booze news in here too (hic).

Ah, so you want to check my qualifications. Well, I have lived in this fair, foggy, funky city since 1994 (Western Addition, represent!), and have been writing the weekly tablehopper.com e-column since 2006, and covering our local food scene like a culinary swash-buckler since 2002. (Yeah, I know a few things.) Pleasure to meet you — let's fire this baby up.

CHOW NOW

Pho ga lovers, say holla! The best chicken pho — and hang-over cure — in town (#9 all the way!) is being ladled into bowls once again at the new location of **Turtle Tower** (645 Larkin, SF. www.turtletowersf.com). The updated digs are a bit bigger: 70 seats instead of 46, with 40 more coming in 6 months. And you'll now find bánh mì on the menu. But some things never change — the joint is still cash only. Open Fri–Wed 8am–5pm (for now).

Dim sum in the Castro—yeah, that's an excellent idea. Now open in the former Queen Malika's space is **Mama Ji's Dim Sum and Dinner** (4416 18th St., SF). Mama Ji's is now slinging dim sum all day and night, Szechuan dinner items, and you can even get coffee in the morning. Hours are 9:30am–9:30pm daily (10pm on the weekends). Get your har gow, like, right now.

And I just wanted to make sure all you sandwich lovers out there have these two joints on your radar: First, you can actually sit down while enjoying your Korean steak sandwich at the new and second location of **Rhea's Café** (2200 Bryant St., SF). Yup,



SUPER-SLUTTY THRICE-COOKED FRIES, MANIMAL-STYLE, AT TRICK DOG
GUARDIAN PHOTO BY TABLEHOPPER

there are 30 seats, plus the famed katsu sandwich is back, and there's Korean fried chicken on the menu too. Way to work that fryer out. Open daily 11am–8pm.

And the next time you're around Civic Center, check out **Elmira Rosticceria** (154 McAllister, SF. www.elmirasf.com). Chef Marc Passetti is cranking out all kinds of Italian-influenced sandwiches, salads, and breakfast. Hello egg sandwich with speck. Get all rustic with the lampredotto, a traditional Florentine tripe sandwich, and energized with coffee from Bicycle Coffee Co. Plus beer. Mmmmm, beer. Hours: Mon–Tue 7:30am–5pm, Wed–Fri 7:30am–7pm, Sat–Sun 8am–2pm.

BALLIN' ON A BUDGET

You a fan of the vittles at Green Chile Kitchen? (Heartland taco salad, you complete me). Well, its Castro outpost — Chile Pies (Sweet & Savory), 314 Church, SF. www.greenchilekitchen.com — is offering some Green Chile Kitchen savory dishes at half-price through June. June 9–15 is a taco plate (so good), 16–22 is the flat enchilada, and for a strong finish, from 23–30 it's all about half-price burritos. Wow, burritos for

\$5. It'll feel like 1997.

YOU GOTTA EAT THIS

There are fries, and then there are the Manimal-style, thrice-cooked (boiled and double-fried) fries at **Trick Dog** (3010 20th St., SF. www.trickdogbar.com). For \$7, you get a veritable mountain of badassery: thick, crisp, piping-hot fries that are smothered in "doggie sauce" (housemade aioli with ketchup, sriracha, and chow chow relish), shredded cheddar cheese, charred scallion, and a sprinkling of piment d'Espelette for extra kick. Whoa. Dude! (And I don't mean that to sound like Guy Fieri, for the record, because that would be "*duuuuuude*.") Here's a hot tip: if you can get there right when the kitchen opens at 5pm, you'll have good odds of scoring one of the coveted tables on the mezzanine. And have you had the Baby Turtle drink the Guardian wrote about last week yet? Well, it's time.

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper

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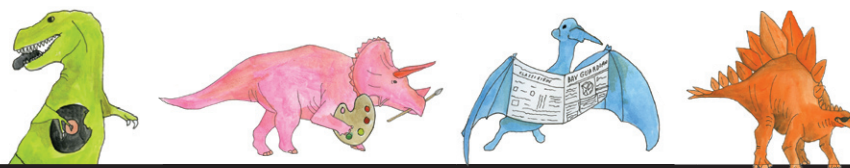
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WEDNESDAY 6/12

THE TRASHIES

What would you get if you paired those slimy Garbage Pail Kids with primal 1960s garage rock band the Monks? It'd probably turn in to something like the Trashies. A few weeks back, the Bay Guardian premiered a new video from the sloppy Seattle-and-East Bay act, featuring the band



writhing in the mud at the Albany Bulb, screeching and freaking out psychedelically on guitars, and yelping "I'm a worm!/watch me squirm." If it all sounds a bit familiar, this beach squelch shimmy, it's because Uzi Rash frontperson Max Nordile also has a hand in Trashies, lending his particular style to the band's intoxicating sounds. (Emily Savage)
With Buffalo Tooth, Scrapers
8:30pm, \$7
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

FRIDAY 6/14

QUEER WOMEN OF COLOR FILM FESTIVAL

Five vibrant screening programs, 57 short films, and a particular focus — "Bridge To Truth: Queer SWANA/ AMEMSA Communities" — on the feminist threads weaving through recent revolutions in Southwest Asian, North African/Arab, Middle Eastern, Muslim, and South Asian communities: if this year's festival doesn't open your eyes to some amazing things happening in the world of queer women of color, well, here's a loaf of Wonderbread, go nuts. "From the intoxicating first kiss to candlelit prayer rugs, from transmen of color dating to Navajo beauty pageants, to the ebb and flow between parents and children, this festival is awash with films that fill our spirits," QWOOCMAP, the great local arts institution that produces the fest, promises. Three days of flicks culminate in a party, 9pm on Sun/16 at Slate Bar,



with DJs Wepa and AlmiuX and a host of friendly faces. (Marke B.)
Through June 16
Various prices and times
Brava Theater
2789 24th St., SF
www.qwocmap.org

DATE PALMS

There's this sense of impending doom ever-present in any given Date Palm piece. The instrumental band — which once described its sound to me as "psychedelic minimalism with Eastern tinged melodies driven by cyclical, distorted bass patterns" — has thriller cinematic appeal. Without the distraction of vocals, the mind is left to wander in these unsettling patterns, wobbling toward the deep unknown, creating eerie visions. In this way, it's the soundtrack to the mini movies fluttering through your brain. This is never more apt than in single "Dusted Down," off new album, *Dusted Sessions*, out this week on Thrill Jockey. And yet, one needn't conjure a mind-flick for that particular track. There's already a video, and it's as trippy as deserved, with blurry visions of the band, analog video feedback, and a looping rainbow of madness. (Savage)
With Jackie O-Motherfucker, Soft Shells, Lady Free Mountain
9pm, \$7
Night Light
311 Broadway, Oakl.
www.thenightlightoakland.com

THE BATS

New Zealand rockers the Bats got their start 30 years ago, and have stayed together all this time, with all four original members still in the fold, an almost unheard of feat these days. The cult Kiwi favorites released their latest album, *Free All The Monsters* (Flying Nun Records) in 2011, imbued with an almost ethereal sound and feel, which could be partly due to the fact that it was recorded in a former lunatic asylum. The video for the single "Simpletons" shows haunting scenes of the aftermath of the major earthquake that struck the Bats hometown of Christchurch



that year — but like their fellow countrymen, the band is as resilient as ever. (Sean McCourt)
With the Mantles, Legs
9pm, \$15–\$17-
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

MONSTER DRAWING RALLY 2013

There will be no Grave Digger, no Bigfoot, no Mean Green Machine. There will be no Mud Tractor Pull



(pull ... pull ...pull ...) — or mud for that matter, either. But you never know what else will arise from the annual, hugely popular Monster Drawing Rally at Southern Exposure Gallery. A honkin' 120 artists rev their creative engines in one hour shifts of 30 artists each to produce spectacular works, instantly available for sale at \$60 each. Meanwhile, spectators can egg these MONSTER ARTISTS on while enjoying the inspirationally arty yet danceable sounds of DJs Juan Luna-Avin and Joshua Pieper and food from select street trucks. It all takes place at underground-feeling Mission design warehouse the NWBLCK, and proceeds go to Southern Exposure's community art programs. Gentledrawers, start your engines. (Marke B.)
6pm-11pm, \$15

1999 Bryant, SF
(415) 863-2141
www.soex.org

SATURDAY 6/15

PAPA BEAR AND THE EASY LOVE

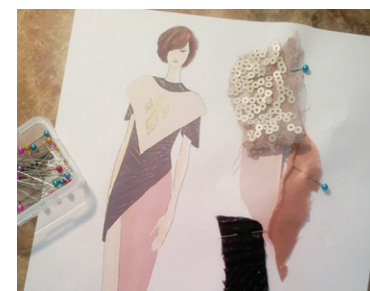
Papa Bear and the Easy Love create a river of music and then go for a swim inside it. Some artists wear their music like accessories, a backdrop to their eccentric selves. Some become one with it, creating a pleasant unity on stage. Others stomp on top of the sound, trying to resuscitate the riffs and beats as they plunge from the speakers to the ground. With Papa Bear and the Easy Love, beautiful harmonies and soft finger-picking acoustics become the mantra on stage — and it is beautiful to watch. It makes the crowd wish to go for a dip as well. (Hillary Smith)

With Big Tree, Song Preservation Society, City Tribe
9pm, \$17
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

SUNDAY 6/16

STYLEWOW

Dear San Francisco Art Institute, You're forgiven for the questionable taste shown in the naming of your annual student fashion show because I anticipate that its runway lewks will be fantastic. We are known as a fabulous city to live in (if one — or one's parents — can afford it), but not to launch a high fashion career. The walls of your institution have long been



a holding container for bright style stars who light out after graduation for more apace fashion worlds. And so: while the SF style scene continues to grow, your event remains one of the year's more exciting chances to see high fashion here in the city. I for one

am excited. Sincerely, (Caitlin Donohue)
7pm, \$20–\$50
San Francisco Design Center
101 Henry Adams, SF
stylewow.brownpapertickets.com

LADY LAMB THE BEEKEEPER

Everything about the story of Aly Spaltro's transformation into Lady Lamb and the Beekeeper seems old and out of time. In the Maine town where she went to high school, she practiced in the basement of that bygone establishment, a video store, and produced her first recordings through another, an independent record store. Then there's her alter ego, the name of a Victorian woman who came to her in a dream (for real), which maybe that explains the biggest leap of time: Spaltro performs far beyond her 22 years. With her preternatural understanding of human feeling and her unique ability to sing about it, the very old and young Lady Lamb should not be missed. (Laura Kerry)

With Torres, Paige and the Thousand

8pm, \$10
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

TRACY MORGAN

Getting his first major mainstream exposure on the TV show *Martin* in the mid-1990s, Tracy Morgan quickly went on to join the cast of *Saturday Night Live* based on the strengths of his hilarious comedic talents. On *SNL*, he created classic characters such as animal expert "Brian Fellows" and the moonshine-swilling "Uncle Jemima" and performed a host of side-splitting celebrity impersonations. Now that *30 Rock* — where he poked fun at his own celebrity in the guise of "Tracy Jordan" — has ended its cult hit run, Morgan is hitting the stage for a series of live gigs ahead of his new TV project, *Death Pact*, which is slated to air on FX. (McCourt)

8pm, \$35.50
Palace of Fine Arts
3301 Lyon, SF
(800) 745-3000
www.palaceoffinearts.org



THE FRONT BOTTOMS

The Front Bottoms' shows are usually teeming with fans who are just as excited as them — we're talking double rainbow excited. The New Jersey indie-punk group's sarcastic and humorous lyrics guarantee a sing-along show. "And you're so confident, but I hear you cry in



your sleeping bag," scream the die-hards along with the Front Bottoms. Though the Ludo-esque vocals sound great and the songs are quite catchy, a good part of the energy comes from the party atmosphere provided on stage. Going to a Front Bottoms concert is like going to a house show, but with an above average band playing the gig. You still get to go bat-shit and get weird, just to good music instead. (Smith)

With Weatherbox, Night Riots
8pm, \$12
Brick and Mortar Music Hall
1710 Mission, SF
(415) 800-8782
brickandmortarmusic.com

"A RADIO SILENCE LIVE TRIBUTE TO BUDDY HOLLY"

With all legend surrounding his untimely death, one tends to forget the most important thing about Buddy Holly: the bespectacled kid (age 22) had a serious knack for songwriting. He was a prolific musician who wrote a bunch of timeless rockabilly-blues blended rock'n'roll juke classics in his relatively short career. ("That'll Be The Day," "Peggy Sue," "True Love Ways," "Crying, Waiting, Hoping," "Everyday.") As a small gesture to correct the collective direction of remembrance — and to prove the music didn't really die that day on the "Winter Dance Party" tour — local lit mag Radio Silence presents a tribute night to the songs of Holly. There'll be Greil Marcus, an icon of rock journalism, reading from his as-yet-unpublished new book, plus conversations with and performances by Eleanor Friedberger of Fiery Furnaces (pictured), Van Pierszalowski of Port O'Brien and WATERS, and singer-songwriter Thao Nguyen. As with any proper SF event, there'll be DJs

"A RADIO SILENCE LIVE TRIBUTE TO BUDDY HOLLY" SEE SUNDAY/16



and food trucks as well. (Savage)
7pm, \$20
Public Works
161 Erie, SF
(415) 779-6757
www.publicsf.com

price of one. (Smith)
With Sea Lioness, Doncat, Tendrils
9pm, \$8
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com SFBG

TUESDAY 6/18

BROOKE D.

Brooke D. is a solo artist — but unless you've seen her live you wouldn't have a clue. The San Francisco native's loops of soft hums and harmonies alongside simple beats offer a full backdrop (not that it's needed) to her gentle, poignant vocals. And yet, the subtle empty spaces in D.'s tracks lend a withholding quality that is altogether alluring. The result is a refreshingly captivating performance. Worth seeing for the a capella novelty alone, D.'s show is also impressive because of her freestyle harmonies in which she flawlessly reaches high notes unattainable to most. She delivers a unique and skilled three-person performance for the



The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



FROM LEFT: DP RYAN THOMAS;
ALEX HAAGER WITH CORY K. RILEY;
NORAH HOOVER.

PHOTOS BY CHRIS STEVENS



BY EMILY SAVAGE
emilysavage@sfbg.com

MUSIC In an airy third-floor loft in SOMA, not far from the Sightglass Coffee flagship and an antique mall with a pennant flag twisting out front, 20 filmmaking teams shuffle across a makeshift finish line some time before 8pm Sunday evening. Exhausted, they hold in their hands a digital file, the physical evidence of a brand new project — a joint effort between Bay Area bands, directors, producers, and editors. Something of this magnitude would traditionally take weeks or even months to complete, but in this focused case, it was all completed in a thrilling 48-hour period.

Flash back to the start of the weekend; it's Friday night in the lower-level grotto of Sports Basement on the Mission-Potrero border, and everyone is huddled near complimentary Lagunitas beer. There's a buzzy sense of anticipation. The bands and solo artists — truly diverse in sound and geography — are waiting to hear which filmmaking team they'll be paired with for the remainder of the weekend.

For this is the second annual Music Video Race competition, and they'll only have a short amount of time to complete the project. Sure, given modern technology such as iPhones, basic music videos can now be made in a day (see Kitty Pryde, or other web-bred artists), but this is about the competition within the timeframe; the race pits artists against one another to see who can come up with the best concept and execution

Bands on the run

20 Bay Area musical acts + 20 local filmmaking teams
= 48 hours of fun, sweat, and music video magic

in the allotted two-day period.

Among the crowd, there's young and quick-tongued Oakland rapper A-1, bouncy power-pop act Giggle Party, groovy Ethiopian blues Sun Hop Fat, forest country-folk Whiskerman, dancey electro-pop duo Happy Fangs, vintage jazz crooner Quinn DeVeaux, and dreamy "post-indie" Magic Fight.

The names of filmmaking teams and bands are yelled out, and the room grows loud with introductions. "Have a blast, and thanks for playing!" (The next time they'll be in the same room together will be the screening Sat/15 at Rickshaw Stop.)

Magic Fight gets paired with first-time music video director Cory K. Riley, an eager young filmmaker who says he cashed in just about every favor he had for this production (along with some online donations and money from his own pocket). He has a crew of three or four with him at Sports Basement tonight. "We're definitely the messier one to follow," Riley tells me with a wink. After they're paired, the band and the Riley crew walk outside on this warm weekend evening, and pop the Magic Fight CD into Riley's hatchback. It's the first listen. Until moments

before, they were all strangers on the local independent arts scene.

The match up of the bands and filmmakers seems almost up to dumb luck when the pairings are read aloud, a split-second decision and boom! Now there are new teams racing across the Bay with wild costumes and characters. But it's actually months of hard work for co-organizers Tim Lillis and Jacqueline "Jax" Marker. They pour over submissions, choose the pairings, find



the sponsors, and host the happy hours leading up to the weekend.

They came up with the idea for the Music Video Race in 2011, while having drinks at Lucky 13 before a Mister Heavenly show — you know, that band in which Michael Cera intermittently played bass. "It came about talking about our friends that were in bands that needed music videos, and also our filmmaking friends that were either in corporate jobs, not getting as much creative release as they may like, or our filmmaking friends that had been sitting on some-

thing for two years that had never seen the light of day," Marker says.

Plus, Marker and Lillis had together participated in the 48 Hour Film Festival, so they knew the thrill of the creative weekend. ("It was horrible," Marker says with a laugh, of their joint project for that fest, which also challenges filmmakers to come up with a quality product in two days. "I directed it, and I'm a really good producer, not so much a director.")

For the Music Video Race, the key objectives of the project were to create something fun, collaborative, and finite — with a clear ending time. "With this there's an element of control," Lillis says. "The song is the control, right?" He likens the organization to something like a very dialed-in Treasure Island Music Festival, where the bands shift like clockwork. "I'm kind of production nerd, as well," he says. While Lillis now works as a freelance illustrator and plays in an as-yet-unnamed band in San Francisco, in his former life in Boston, he did event production for Kaiju Big Battel, which pits costumed Godzilla-type characters against one another in a traveling steel cage.

Marker grew up in Sydney and came to San Francisco in '06 for what

was going to be a one-month project for *Mythbusters*. She begged her producers to let her stay in SF, which she did until late '11. Now she's back in Australia as a TV producer there, but was here for two months in 2012 for the first Music Video Race, and flew in for 10 days to be back in SF for the race this year. In the months leading up to each, there was a lot of organizing via Skype.

The 2012 videos were screened at a sold-out Rickshaw Stop show, where doppio's video for "Beware of Cobra," directed by filmmaking team the Outer Avenues, won overall. But beyond that, the videos gained artists more recognition. WATERS' Vidola Productions-created video for "Mickey Mantle" premiered on the popular music blog Consequence of Sound, and the French Cassettes "Mouth Drum" video nearly went viral, earning director Dalan McNabola a few additional music video shoots from the exposure.

There are actual prizes too, including recording time with an engineer at Studio SQ for the bands, gear rental from popular grip and electric house DTC for the filmmakers, classes through TechShop, Vimeo memberships, Bay Area Video Coalition memberships, and more. A panel of judges including Noise Pop staff, and Bay Guardian film editor Cheryl Eddy (who, full disclosure, accepted judging responsibilities after I began work on this story), will choose the winners.

Still, the real goals of the race are collaboration and artistic expression.

CONTINUES ON PAGE 26 >>



PROXIMITIES 1: WHAT TIME IS IT THERE?

ASIAN ART MUSEUM MAY 24—JUL 21, 2013

www.asianart.org

What is Asia? Its influences are everywhere and we each encounter it differently, be it through lineage or pop culture. Some of the Bay Area's most exciting artists—**Elisheva Biernoff, Lisa K. Blatt, Ala Ebtekar, James Gobel, Tucker Nichols, Larry Sultan, Andrew Witrak**—will answer this question in *Proximities*, a series of three intimate exhibitions. The first installment presents landscapes, imagined and real. The second and third are about family, community, trade, and commerce, and will open later in the year.

SPECIAL EVENT, Thursday, May 30, 6–9 PM, \$10 (FREE for students with college ID). Remarks by guest curator Glen Helfand, in-gallery talks with the artists and our curators, music by DJ Jacob Sperber (Honey Soundsystem), special cocktail and demo by Daniel Hyatt, performance by new media artist Surabhi Saraf and more.

This exhibition was organized by the Asian Art Museum and is made possible with the generous support of Graue Family Foundation and Columbia Foundation. Lead funding for Thursday Nights Programs is provided by Wells Fargo. Image: *Antioch Creek* (detail), 2008, by Larry Sultan (American, 1946–2009). Chromogenic print, edition of nine. H. 40 3/4 x W. 49 3/4 in. © Estate of Larry Sultan. Courtesy of the Stephen Wirtz Gallery and Pier 24 Photography.

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ANOTHER PLANET ENTERTAINMENT

CONT>>

"I don't think anybody is looking for this weekend to make them famous," Lillis say. In what feels like direct contrast to the ethos of the Music Video Race, elsewhere in the city this weekend was the Chipotle Cultivate Festival, a free outdoor concert in Golden Gate Park with "Chipotle Eats" meals available for purchase.

"This is a passion project for us," says Marker. "We both have full-time jobs while we put this on. What do we get out of this? It was definitely the most fun weekend I had of 2012. It was a year of work into 48 hours. And it's about what other people get out of it, you know?"

Depending on how this year goes, Marker and Lillis are hoping to expand the Music Video Race to other cities, including Boston, Austin, and Sydney so far, just based on their own personal connections in these

room space, a snack table at the bar near the front with chorizo and egg burritos, tortilla chips and hummus, a big bottle of OJ, fresh fruit. And there are colorful Cosby sweaters and other clothing on the center stage of the venue, splayed out by the band as possible wardrobe choices.

Soon enough, Magic Fight will be windblown with twigs, spritzed in the face with water, dragged on the ground, and surrounded by beautiful young women in island-print dresses and coolly detached expressions.

But long before that, the four men of Magic Fight are hanging out front of the electric blue building, eating breakfast and waiting to shoot the first scene of the as-yet-unknown concept. They have a naturally light and upbeat energy between them, frequently joking with one another, ribbing, making puns, laughing; you'd never guess they were such a

"It was one of our classic email conversations that start between the hours of 2am and 8am, which seems to be how we communicate in this band," Pinto says.

"I seem to remember a lot of screaming and finger-pointing," Gist adds with one of his frequent sly smiles.

"Hernando has really good ideas, so we trust him," Pinto concludes.

Haager and Buitrago say they first met at the Little Shamrock in the Inner Sunset over a game of backgammon, which Haager lost. That was the only game they played, but they ended up playing music together, or so the story goes. The others knew Buitrago through mutual friend Jessica Nguyen, a.k.a the Bicycle Bánh Mì owner.

They're each talented in their own right, all in their late 20s, having played in various bands before coming together as this foursome

the hashtag #MVRSF on Instagram and Twitter. Everyone's been posting photos and geotagging their locations, tweeting about their late nights and crazy shoots. But at this point, Magic Fight has yet to film a scene. "People were shooting all night long," Buitrago says incredulously. "They were like, 'Wrapping up! Four in the morning.'" Through the hashtag, we see scenes of ninjas in sports cars, bands playing in the park and at the beach, children with war-paint, balloons for days, and tiny voodoo dolls.

Later, Marker and Lillis tell me they were able to visit 11 different sets on Saturday: "We discovered A-1 literally underneath his apartment building covered in dust and cobwebs; Animal Friends were conducting some sort of healing ritual in a Mission apartment; we walked into a house in Oakland to find two guys from Battlehooch dangling another

The impressively large crew walks backward, carrying heavy-duty film equipment, lights, and coiled chords. Two additional crew members hoist an industrial-strength fan near Haager and throw even more leaves near him and the pieces shoot across his chest, face, hair. A 20-second bit of "Grand Children" is playing in the background so he knows which words to mouth, but the fan is too loud now and he cracks a smile. Cut, back to one.

Once they get the shot, Haager is flat on his back on the cool ground and Gist and Pinto are pulling him. He's again mouthing along, this time with a vintage mic in his hand, attached to a tiny amp on his chest. Riley sprays Haager with a bottle of water as he slides. Still, it's not entirely clear what is going on here, what will bring this all together as a concept.

Many of the crew members are also unsure, but trust Riley's



places. But before that, they'll need to get through the weekend of this second annual competition.

"[You hope that] everybody just gets along, but you kind of want some craziness," Marker says.

"There are a lot of personalities in the room. But everyone comes to it with a good attitude," Lillis adds.

#MVRSF

At 10am the next morning after the race kickoff, inside the stuffy SUB-Mission venue space, the Cory K. Riley cast and crew seems to have tripled in size. Along with Riley, there's producer Stuart Griese, director of photography Ryan Thomas, gaffer Matt Stoupe (Thomas and Stoupe own their own company, RTMS), first assistant director Alun Lee, art director Norah Hoover, makeup artist Laura Grassi, and a likely half a dozen more milling about, at any given moment.

There's professional lighting and camera equipment from DTC laced throughout the cavernous three-

friendly bunch based on the somber tone of the song we'll hear repeated all day as the cameras roll.

"Grand Children" is an emotional indie pop rollercoaster off the band's April 2013 album *Wooden Swords and Stolen Echoes*. The chorus methodically repeats the lyrics, "I want to die," as octaves slowly rise and fall like rolling waves beneath them. There's the sound of literal waves subtly crashing beneath the track as well, along with Alex Haager's distressed vocals and gentle ukulele plucking, Alex Pinto's bass, Jeff Gist's steady drumming, and Hernando Buitrago's twinkling keys.

The band members agree they're all a part of the Music Video Race because of Buitrago. "I went to the [Music Vide Race] screening last year," he explains. "I saw that Tim had a gathering at Hotel Utah a month ago, and I went — no one else wanted to go with me, but I went." All laugh in unison. "I met Tim and he was down with having Magic Fight in it."

for the first time in October of 2012 at Public Works. Previously, Haager conceived of Magic Fight as some sort of an electro-pop solo project — there's an old Myspace page out there to prove it. He also played in Berlin and Brooklyn based quartet Hungry, Hungry Ghost.

And Pinto has his own jazz trio — which actually played its last SF show the night of the Music Video Race shoot — and also organizes the experimental jazz SF Offside Festival. He'll be leaving Magic Fight too, at the end of summer, when he moves with his wife to India on a Fulbright Scholarship, where he'll be creating new music content in jazz studies with South Indian classical music at the University of Southern India (his father grew up near there). Though, he jokes, he may try to bring the band out to India for one show, his last performance with Magic Fight will be July 14 at Brick and Mortar Music Hall.

The band and I have kept up with others in the race through

member out of a house window; we caught a werewolf arm wrestling a woman at dusk down past Third Street. Oh the funniest by far was rocking up to the parking lot at Secret Studios and finding what we first thought was an abandoned set but then heard the members of Giggle Party screaming from inside the parked box truck."

"Magic Fight's set up had the most manpower and fancy gear for sure."

HURRICANE SEASON

An hour or so after Magic Fight finish hanging out in front of SUB-Mission with breakfast burritos, Haager is wearing one of his colorful knit sweaters inside the darkened middle room of the venue, and there's a bright halo of lights aimed directly on his face. He starts on a depressed blue couch covered in branches, leaves, flora debris, gets up and walks toward the camera with a piercing yet forlorn expression, mouthing along to the words of "Grand Children."

vision. He seems to thrive in the chaos, pulled like taffy in different directions, and asked his opinion on every factor. Tall and thin, with dark arching eyebrows and a beanie pulled down over a shaved head, he'll give copious high-fives, frequently ask how everyone is doing, and use the phrase "viciously entertaining" multiple times throughout the weekend.

It's set designer-art director Nora Hoover who finally enlightens with what's going on, and then it all clicks: the swirling chaos of water, leaves, branches, twigs, and pink flowers, the women in Hawaiian dresses and leis. Hoover and Riley were up early in the morning picking up most of these pieces at a prop warehouse in South San Francisco, in a situation Riley described to Hoover as "just like *Supermarket Sweep*."

The music video would have a dystopic feel, sad yet hopeful: a thrashing hurricane in picturesque Hawaii.

It's a set location Riley knows

something about. He grew up on Kauai, and Hoover lived there for a few months one winter. The two — who met on the set of a Kacey Johansing music video — connected over this.

Riley tells me the concept grew while he, Hoover, and producer Griese drove around the Mission Friday night after they left Sports Basement, listening over and over to the Magic Fight song. As they drove, Riley threw out words and connections in a stream-of-consciousness manner — “rain! leaves!” — while Griese scribbled down the ideas.

“I had pinks, whites, greens,” Riley says of the set aesthetic. “It was [supposed to be like] the late ‘60s, thinking of a postcard for those old airlines, like, ‘Come to Waikiki!’ I felt like there was a mod ‘60s kind of feel to the sound, whoever recorded the [Magic Fight] album that way, and there’s a line in the song that said, ‘I’ve never been to Hawaii.’”

All of these elements come together in the late afternoon scene. Riley points to the back room, which is being dressed by Hoover and more crew members. He smiles then winks, “that’s going to be a little bit of a freak show.”

The backdrop is breathtaking. It’s lit up bright white, with a big, twinkly arch of pink flowers and branches, a large black circular bed on the ground also covered in leaves. The women in island dresses stand behind Haager and slowly hula. There are other ladies propped languorously behind him, lounging with outstretched legs in a wicker chair, or on a raised bed with a vintage suitcase behind the action. I later find out they were the girlfriends and close pals of the crew, called in that morning to help out. Leaves and other fragments fall from the balcony.

From behind the camera, it looks beautiful — but will it be enough to win the race? Riley, his crew, and the band will find out this weekend at the Rickshaw Stop, where all the videos will be shown for the first time, and Magic Fight just happens to be playing live. “Even if you lose the race, you end up with a video, which is winning,” says Haager. **SFBG**

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BY MARKE B.
marke@sfbg.com

SUPER EGO *Just hear that harness jinglin’, chapped cheeks tinglin’, tooooo* Leather season is here, whipping us into a frenzy in the best possible way. At the feisty International Mr. Leather Competition in Chicago last month, our own adorable Mr. San Francisco Leather, Andy Cross, took home the top title, while Mr. Santa Clara Leather, Thib Guicherd-Callin won first runner-up. The International Ms. Leather competition, held here in April, was quite lively as well, and of course we’re still celebrating the reopening of leather central, the SF Eagle. Sashes, lashes, shots, and nipple slaps for everyone!

It’s all the perfect, thigh-high-booted lead-in to a gloriously kinky summer, bracketed by those essential **Folsom Street Events** (www.folsomstreetevents.com): scruffy gay **Up Your Alley Fair** on Sunday, July 28 and pansexual bacchanalia **Folsom Street Fair** (celebrating 30 years, woah) on Sunday, September 29. Those two events have grown so much they’ve recently been expanded, as have their satellite parties — this year, Folsom’s muscle-hunk Magnitude party will take over two huge venues, Sound Factory and nearby Terra, as will its more queer-friendly counterpart Deviants, at Beatbox and Mist. Meanwhile, Folsom Events is planning its first Pride float — at 48-feet, it needed a special parade provision, because it’s “too big.” *Ummm.*

“Well, people are still having the dirty sex. We’re just trying to give them as much as they can handle — and they can handle a lot, apparently,” laughs sparkle-eyed cutie Demetri Moshoyannis, Folsom Events’ executive director, when I bring up how much his organization keeps proving that rumors of the leather scene’s imminent demise are unfounded. (Like many close-knit communities, the leather one’s in a constant tizzy over dying out — due to the Internet, mainstream blandness, old age, gentrification, Japanese water ghosts, what have you.) “But of course things change. No, girl, it’s not gonna look like the ‘70s. Because those were the ‘70s.”

“It’s kind of funny, our biggest task this year is assuring everyone that it’s perfectly legal to be naked at Up Your Alley and Folsom Street Fair,” Demetri continued, referring to the street fair exemption from the city’s recently passed nudity ban. “We’ll have an expanded clothes check, and we encourage everyone to get naked. Everywhere we go, people from around the world are, like, ‘You can’t even be

WHIP IT GOOD: DEMETRI OF FOLSOM EVENTS, TOP (HA), AND IML WINNER ANDY CROSS DEMETRI PHOTO BY UEL RENTERIA

naked in San Francisco anymore?’ Well, at least at our party you can.”

The biggest surprise expansion of the leather community, however, has been one of taste. Under Demetri’s eight-year leadership, Folsom’s gone beyond being the biggest fetish fair in the world to becoming a major West Coast tour stop for indie electro bands. For those of us who still associate leather parties with the tinny diva carnival racket that is gay circuit music, this is an incredible relief. Folsom Street Fair lineups, including acts like The Presets, Little Boots, and Ladyhawke, have been geared toward attracting a more adventurous concert-going demographic. And it’s worked.

“We’re now competing with Treasure Island Music Festival for acts for Folsom,” Demetri said. “We want to grow into more than the circuit-y vibe, and it’s gotten to the point where the thought of playing for 400,000 fetish fans sounds great to a lot of up-and-coming acts.” (Demetri couldn’t share this year’s Folsom co-headliners yet, but could spill that Light Asylum, Icky Blossoms, Heloise and the Savoir Faire, and Mark Moore from legendary UK pop-house outfit S’Express would be there. And Up Your Alley will feature mysterious outfit Luther’s deep techno and David Harness’s soulful house.) “It’s an adjustment for some of our crowd, but most people have welcomed it. Why have the same thing all the time? I love mixing it up, and hear these amazing stories about vanilla straight couples who came for the music bonding with queer piss fetishists and BDSM folks over the whole experience. It’s really one of those only in San Francisco things.”

Still more surprise expansion: Folsom’s now hosting its own concerts, leaping into the game with a Pride pre-party at Public Works, with electro Welsh dreamboat **Bright Light** **Bright Light and Slow Knights**, the latest project from Scissor Sisters’ Del Marquis.

“It’s already shaping up to be a crazy party,” Demetri said. “Who knows what’s going to happen? Maybe wear something stain resistant.” **SFBG**

PS I have to get in an extra special sloppy kiss here for my own Leather Dad, Ray Tilton, the sweetest ever, on his 50th birthday. Love you, Daddy Ray! And for this week’s party picks, including Cold Cave, Hussy Club, Actress, Fag Fridays, and more, see the Noise blog at www.sfbg.com

FOLSOM PRIDE: BRIGHT LIGHT BRIGHT LIGHT, SLOW KNIGHTS, HONEY SOUNDSYSTEM
Thursday, June 27, 9pm, \$25. Public Works, 161 Erie, SF. www.publicsf.com

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THU JUNE 13 8:30PM \$7	LORELLE MEETS THE OBSOLETE (Mexico), White Manna Disappearing People
FRI JUNE 14 9:30PM \$6	NIGHT GOWN Crez DeeDee, Impersonations
SAT JUNE 15 9:00PM \$6	LIFE STINKS Dancer, Shark
SUN JUNE 16 EARLY 6PM \$6	RADIATOR KING (Brooklyn), The Shape, Cumstain
MON JUNE 17 EARLY 7PM \$6	THE SHIVAS (Burger), Today’s Hits (Chicago)
LATER 9:30PM FREE	PUNK ROCK SIDESHOW
TUE JUNE 18 8:30PM, \$6	STATION AND THE MONSTER Bloodbirds, The Dirty Pillows
WED JUNE 19 8:30PM \$7	WATER LIARS Standard Poodle, Houses of Light (w/Lynne of Tartufi)
THU JUNE 20 8:30PM \$7	COUCHES Boys (Missoula), Burrows
FRI JUNE 21 9:30PM \$10	EX-CULT (Goner) POW!, Glitz

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• White Teeth
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FRIDAY 06/14
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• The Iron Heart
• Standley

SATURDAY 06/15
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• Dot Punto.
• The Greening
• Northerner
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MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 12

ROCK/BLUES/HIP-HOP

Brent Amaker and the Rodeo Thee Parkside. 8pm, \$10.
Buffalo Tooth, Trashies, Scrapers Hemlock Tavern. 8:30pm, \$7.
Future Unlimited, DJ Aaron Axelsen DNA Lounge. 8:30pm, \$10.
Ghost and Gale, Cartoon Bar Fight, Ghost Town Jenny, Shawn Alpay Bottom of the Hill. 9pm, \$10.
Pi Jacobs, Risa Binder, Rachael Cardiello Hotel Utah. 8pm, \$10.
Jel and Abilities, Odd Nosdam, Of Nazareth with Cyph4, Edison Elbo Room. 9pm, \$10.
Kevin Russell Band Biscuits and Blues. 8 and 10pm, \$15.
Pharoahe Monch, Hugo (DJ set) Brick and Mortar Music Hall. 8pm, \$18-\$30.
Terry Savastano Johnny Foley's. 10pm, free.
Alice Smith Independent. 8pm, \$20.
Tenors Palace of Fine Arts, 3601 Lyon, SF; www.palaceoffinearts.org. 7:30pm.

JAZZ/NEW MUSIC

Stefano Bollani Trio SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 8pm, \$22-\$30. San Francisco Jazz Festival.
Terry Disley Burritt Room, 417 Stockton, SF; www.burrittavern.com. 6-9pm, free.
Freddie Hughes Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Darren Johnston Revolution Café. 8:30pm, free.
Main Ingredient feat. Cuba Gooding Sr. Yoshi's SF. 8pm, \$26.

FOLK/WORLD/COUNTRY

Blood and Dust Plough and Stars. 9pm.
Pi Hotel Utah. 8pm, \$10.
Timba Dance Party Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycal-lwednesdays.com. 9pm.
Cash IV Gold Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free.

THURSDAY 13

ROCK/BLUES/HIP-HOP

Across Tundras, Name, Hellbender, Lament Cityscape Thee Parkside. 9pm, \$8.
Lance Canales and the Flood Biscuits and Blues. 8 and 10pm, \$15.
Charlie vs Todd Johnny Foley's Dueling Pianos. 10pm, free.
"For the Sake of a Song: A Tribute to Townes Van Zandt" Bottom of the Hill. 9pm, \$10. With Chuck Prophet, Sweet Chariot, Gypsy Moonlight Band, and more.
Kate Boy, Cayucos, popscene DJs Rickshaw Stop. 9pm, \$13-\$15.
Lady Crooners, Tom Rhodes, Barren Vines Amnesia. 9pm.
Lorelle Meets the Obsolete, White Manna, Disappearing People Hemlock Tavern. 8:30pm, \$7.
Matthew Joseph Payne, Together We Are Robots, Auxicide DNA Lounge. 9pm, \$11.
Radar Brothers, Ola Podrida Café Du Nord. 8:30pm, \$12-\$14.
RB3 Johnny Foley's. 10pm, free.
Snowden, Bad Veins, Color Brick and Mortar Music Hall. 8pm, \$12-\$15.
Jonathan Wilson, Kelley Stoltz Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$15-\$17.

JAZZ/NEW MUSIC

Egg Plant Casino Revolution Café. 8:30pm, free.
Ahmad Jamal Davies Symphony Hall, 201 Van Ness, SF; www.sfjazz.org. 8:30pm, \$30-\$80. San Francisco Jazz Festival.
Harold Lopez-Nussa Duo SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:3, 9pm, 10:30pm,

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JAMES McMURTRY
DENVER

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THURS. JUNE 20 • DOORS 7:30 / SHOW 8 • \$13 ADV. / \$13 DOOR
ANYA KVITKA & THE GETDOWN
JONNY CRAIG

FRI. JUNE 21 • DOORS 8 / SHOW 9 • \$26 ADV. / \$26 DOOR
JOSH ROUSE
FIELD REPORT

SAT. JUNE 22 • DOORS 8 / SHOW 9 • \$19 ADV. / \$21 DOOR
RACHAEL YAMAGATA
SANDERS BOHLKE

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THURSDAYS WITH
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(NO COVER)

FRIDAY 6.14 | THE HUSTLE
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SATURDAY 6.15 | SMITHS NIGHT SF
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MUSIC LISTINGS

\$10-\$15. San Francisco Jazz Festival.
Enrico Rava Tribe feat. **Gianluca Petrella** Yoshi's SF. 8pm, \$24.
Chris Siebert Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Tin Cup Serenade Rite Spot. 9pm, free.

FOLK/WORLD/COUNTRY

Kenneth Brian Band Tupelo, 1337 Grant, SF; www.tupelosf.com. 9pm.
Mutineers, Misيسي Mike Wolf, Midnight Gamblers Plough and Stars. 9pm.
Pa'ante! Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8. With DJ-hosts Pleasuremaker and Senor Oz.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm).

Blowout DNA Lounge. 8pm, \$25. With Luka.
Darling Nikki Slate Bar, 2925 16th St, SF; www.slate-sf.com. 9pm, free. Queer dance party.
First Base Rebel, 1760 Market, SF; Facebook: Rebel. 10pm, \$3.
Lions, Tigers, and Queens Underground SF. 10pm-2am, \$3.
Ritual Temple. 10pm-3am, \$5.
Tropicana Madrone Art Bar. 9pm, free.

FRIDAY 14

ROCK/BLUES/HIP-HOP

Arnocorps, Polka Meisters, Memphis Murder Men, Lazerwolf Slim's. 9pm, \$13-\$15.
Bats, Mantles, Legs Rickshaw Stop. 9pm, \$15-\$17.
Cut Loose Band Johnny Foley's. 10pm, free.
Harrington Saints, Crashed Out, City of Vain, Troublemaker, Let It Burn Thee Parkside. 9pm, \$12.

La Plebe, Atom Age, Mano Cherga Band, Impalers Elbo Room. 9pm, \$10.
Naked Soul, Jay Trainer Band, Fat Opie, Felsen Café Du Nord. 9pm, \$10-\$12.
Night Gown, Crez DeeDee, Impersonations Hemlock Tavern. 9:30pm, \$6.
Gina Sicilia Biscuits and Blues. 8 and 10pm, \$20.
Soft White Sixties, Sioux City Kid, Black Cobra Vipers Independent. 9pm, \$15.
Sunrunner, 8th Grade, Pixel Memory Bottom of the Hill. 9:30pm, \$10.
They Might Be Giants, Moon Hooch Warfield. 9pm, \$30.
Peter Tork Great American Music Hall. 8pm, \$26.
Desiree Wattis Amnesia. 6pm, free.
Emily Wells, Sister Crayon Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$15.

JAZZ/NEW MUSIC

Americano Social Club Revolution Café. 9pm, free.

Ladysmith Black Mambazo SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 8pm, \$30-\$70. San Francisco Jazz Festival.
Grant Levin Rite Spot. 9pm, free.
New Orleans Suspects, Slide Brothers Brick and Mortar Music Hall. 9pm, \$20.
Ricky Skaggs and Kentucky Thunder Yoshi's SF. 8pm, \$45; 10pm, \$35.

FOLK/WORLD/COUNTRY

Silver Threads Plough and Stars. 9pm.

DANCE CLUBS

Fag Fridays DNA Lounge. 10pm, \$5. With David Harness, Rolo, Robert Jeffrey.
Gaudi, Sugarpill, Dov Mighty, 119 Utah, SF; nexusmaskrave-es2.eventbrite.com/. 10pm, \$15.
NEXUS Masquerade Fundraiser.
Indie Slash Amnesia. 10pm. With DJ Danny White.

Turbo Drive DNA Lounge. 9:30pm, \$8.
Ninja Tune Showcase 2013 1015 Folsom, SF; www.1015.com. 10pm, \$17. 50.

SATURDAY 15

ROCK/BLUES/HIP-HOP

Bay Area Heat Johnny Foley's. 10pm, free.
Café R&B Biscuits and Blues. 8 and 10pm, \$22.
Charlie, Todd, Nathan Temby Johnny Foley's Dueling Pianos. 10pm, free.
Coppertones, Pineapple Princess Riptide. 9:30pm, free.
Dandy Warhols Fillmore. 9pm, \$26.
Eleanor Friedberger, TEEN, Icewater Independent. 9pm, \$15.
Anna Hillburg, Ryan Traster, Michael Musika

CONTINUES ON PAGE 30 >>

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SUN 6/23
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WED 6/19
PETER CASE
DEEP ELLUM, GASOLINE SILVER
SAT 6/22
THEPEOPLE OAKLAND
THUR 6/27
DEAD WINTER CARPENTERS
FRONT COUNTRY, STEEP RAVINE, CLAIRE ON A DARE
FRI 6/28
DELHI 2 DUBLIN
NON STOP BHANGRA
SUN 6/30
JESSICA HERNANDEZ & THE DELTAS
THUR 7/04
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FRI 7/05
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MUSIC LISTINGS

CONT>>

Amnesia. 6-9:30pm, \$6.
Kwanza Jones BeatBox, 314 11th St, SF; www.beatboxsf.com. 10pm, free.
Life Stinks, Dancer, Shark Hemlock Tavern. 9:30pm, \$6.
Luce Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$20-\$22.
James McMurtry, Denver Slim's. 9pm, \$21.
"Music Video Race" Rickshaw Stop. 7:30pm, \$12-\$15. With Magic Fight, Animal Friend.
Papa Bear and the Easy Love, Big Tree, Song Preservation Society, City Tribe Great American Music Hall. 9pm, \$15.
Scissors For Lefty, Hundred Days, Trims, Happy Fangs Bottom of the Hill. 9pm, \$10.

JAZZ/NEW MUSIC

Beth Custer Church of the Advent of Christ the King, 261 Fell, SF; www.sfjazz.org. 5pm, \$10. San Francisco Jazz Festival.
Gospel Brunch SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 11am, \$30-\$65. San Francisco Jazz Festival.
Go Van Gough Revolution Café. 9pm, free.
Hammond Organ Soul Jazz, Blues Party Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Ricky Skaggs and Kentucky Thunder Yoshi's SF. 8pm, \$45; 10pm, \$35.
New Orleans Suspects, Slide Brothers Brick and Mortar Music Hall. 9pm, \$20.
Pacific Mambo Orchestra SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 8pm, \$25-\$35; 10pm, \$20-\$30. San Francisco Jazz Festival.

FOLK/WORLD/COUNTRY

Anju's Pale Blue Eyes Plough and Stars. 9pm.

Shanty Town Tupelo, 1337 Grant, SF; www.tupe-lostf.com. 9pm.

DANCE CLUBS

Bootie Classics DNA Lounge. 9pm, \$10-\$15.
Fringe Madrone Art Bar. 9pm, \$5.
Haceteria Deco Lounge, 510 Larkin, SF; www.decosf.com. 9pm, free before 11pm, \$3 after.
Kinky Disko Underground SF, 424 Haight; www.kinkydisko.com. 10pm, \$7. Vintage boogie.
OK Hole Amnesia. 9pm, \$5-\$7.
Paris Dakar Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5.
Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10.
Smiths Party Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, \$5.
Wild Nights Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

SUNDAY 16

ROCK/BLUES/HIP-HOP

"Benefor for Jerry Day the Jerry Garcia Amphitheater" Brick and Mortar Music Hall. 1pm, \$10-\$20. With Stu Allen and Mars Hotel, Phil Savell Trio, and more.
CSS, Ms Mr, io echo Independent. 8pm, \$22.
Cumstain, Radiator King Hemlock Tavern. 6pm, \$6.
Front Bottoms, Weatherbox Brick and Mortar Music Hall. 8pm, \$12.
Michael McDonald, Boz Scaggs Stern Grove Festival, 19th Avenue and Sloat Boulevard, SF; sterngrove.org/thebigpicnic. 2pm (concert follows ticketed benefit party), free. Big Picnic Benefit.
Project Pitchfork, Ayria, Razor Skyline, Unit 77 DNA Lounge. 9pm, \$20.
Terry Savastano Johnny Foley's. 10pm, free.
Strawberry Girls, Light Thieves, Epilogues

Bottom of the Hill. 9pm, \$8.
Torres, Lady Lamb the Beekeeper, Paige and the Thousand Rickshaw Stop. 8pm, \$10.
Mitch Woods Biscuits and Blues. 7 and 9pm, \$15.

JAZZ/NEW MUSIC

Howell Divine Revolution Café. 8:30pm, free.
Stephen Kent Church of the Advent of Christ the King, 261 Fell, SF; www.sfjazz.org. 5pm, \$10. San Francisco Jazz Festival.
Pedrito Martinez SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 8pm, \$20-\$45. San Francisco Jazz Festival.
Micro Concert with Adam Shulman SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 4pm, 5pm, \$5. San Francisco Jazz Festival.
Harold Lopez-Nussa Duo SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:3, 9pm, 10:30pm, \$10-\$15. San Francisco Jazz Festival.
"Show for Equality" Yoshi's SF. 7pm, \$24. With

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EDEN PRIDE ft. EVE



6.30 NINA SKY (PRIDE AFTERPARTY)

7.03 CREAM OF BEAT

7.05 PROXY + JAQUES LU CONT

7.12 SEU JORGE

7.20 SOUL SLAM

7.27 DUKE DUMONT + CYRIL HAHN

8.03 CONSPIRATOR (A POST PHISH PARTY! / LATE NIGHT SET)

8.09 GLASS CANDY

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9.20 ABC

9.25 WAX TAILOR

9.27 PETER HOOK & THE LIGHT

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FUNK/SOUL/HIP-HOP/LATIN/AFROBEAT

SATURDAY 6/15 AT 7:30PM. NO COVER!
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GIBBS, LAVELLA, TYNAN
FOLLOWING AT 10PM, \$5
EL SUPERRITMO!
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MANO CHENGA BAND
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WED 6/19 9PM \$8 ADV \$10 DOOR
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FRI 6/21 120 MINUTES
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YOGA FLOW
WITH BEATS BY
REGGIE SOARES

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WHITE NOIZE

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TO 2 A.M. \$1 OFF DRAFT/WELL

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\$6 SHOT OF TEQUILA WITH
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MUSIC LISTINGS

Stephanie Teel Band, Maria Stanford, Rita Lackey, and more.
Lavay Smith Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
FOLK/WORLD/COUNTRY
Barnyard Stompers Thee Parkside. 4pm, free.
Brazil and Beyond Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 6:30-9pm, free. With Rebecca Kleinmann and friends.
Brian Keeney Band Tupelo, 1337 Grant, SF; www.tupelosf.com. 9pm.
"Concert of Jewish Music" Jewish Community High School of the Bay, 1835 Ellis, SF; www.jewish-folkchorusf.org. 2:30pm, \$15.
Marla Fibish and Friends Plough and Stars. 9pm.
DANCE CLUBS
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and

classic dancehall with DJ Sep, Maneesh the Twister.
MONDAY 17
ROCK/BLUES/HIP-HOP
CSS, Ms Mr, Jo Echo Great American Music Hall. 8pm, \$22.
Damir Johnny Foley's. 10pm, free.
Melechesh, Vreid, Reign of Lies, Lightning Swords of Death DNA Lounge. 7pm, \$20.
Mount Kimbie, Holy Other, Vinyl Williams Independent. 9pm, \$20.
Shivas, TodaysHits, Hemlock Tavern. 7pm, \$6.
JAZZ/NEW MUSIC
Classical Revolution Revolution Café. 8:30pm, free.
David Sanborn and Bob James, Steve Gadd and James Genus SFJazz Center, 201 Franklin, SF;

www.sfjazz.org. 8pm, \$35-\$85. San Francisco Jazz Festival.
Giulia Valle SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30 and 9pm, \$10-\$15. San Francisco Jazz Festival.
FOLK/WORLD/COUNTRY
Barren Vines Tupelo, 1337 Grant, SF; www.tupelosf.com. 9pm.
DANCE CLUBS
Death Guild DNA Lounge. 9:30pm, \$3-\$5.
M.O.M. Madrone Art Bar. 6pm, free.
Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free.
TUESDAY 18

ROCK/BLUES/HIP-HOP
Aliacensis, Stillsuit, DJs Noel Von Harmonson, Phengren Oswald Amnesia. 9:30pm, \$5.
Fat Tuesday Band Biscuits and Blues. 8 and 10pm, \$15.
John Grant, Craig Wedren Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$15.
Nolunta's, 45isdistance Café Du Nord. 7:30pm, \$12.
Ruby Pins, Mane, Generation Loss Knockout. 9:30pm, \$7.
Sea Lioness, DonCat, Tendrils, Brooke D. Bottom of the Hill. 9:30pm, \$8.
Stan Earhart Band Johnny Foley's. 10pm, free.
Station and the Monster, Bloodbirds, Dirty Pillows Hemlock Tavern. 8:30pm, \$6.
JAZZ/NEW MUSIC
Terry Disley Burritt Room, 417 Stockton, SF; www.

burrittavern.com. 6-9pm, free.
East-West Collective feat. Didier Petit, Xu Feng Xia Yoshi's SF. 8pm, \$18.
Panique Gypsy Jazz Revolution Café. 8:30pm, free.
Giulia Valle SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30 and 9pm, \$10-\$15. San Francisco Jazz Festival.
Frederic Yonnet, Gregoire Maret SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 8pm, \$25-\$45. San Francisco Jazz Festival.
FOLK/WORLD/COUNTRY
Drizioletto Rite Spot. 9pm, free.
Autumn Rhodes and Friends Plough and Stars. 9pm.
DANCE CLUBS
Brazilian Wax Elbo Room. 9pm, \$7.
Underground Nomads Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. **SFBG**

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6/22 - 9PM - HELL FIRE, MIDNIGHT CHASER, MY VICTIM
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RUDY GUERRERO
AND SAM COHEN
IN *DRUNK ENOUGH
TO SAY I LOVE YOU?*

Power plays

Theatre Rhinoceros presents
the Bay Area premiere of 'Drunk
Enough to Say I Love You?'



PHOTO BY KENT TAYLOR

BY ROBERT AVILA
arts@sfbg.com

THEATER With its storied 35-year history of politically charged and transgressive theater, Theatre Rhinoceros might seem the perfect San Francisco outfit to take on the great English playwright Caryl Churchill's 2006 political allegory *Drunk Enough to Say I Love You?* — wherein the "special relationship" between the United States and Great Britain is metaphorically transformed into a sadomasochistic affair between George Bush and Tony Blair. Or rather, their more expansive stand-ins Sam (Rudy Guerrero), described as "a country," and Jack (Sam Cohen), described as "a man." (Jack became "Guy" in the Public Theater's US premiere, suggesting possibly an American everyman as opposed to a specifically British one).

The premise translates into an opportunity to excavate the seductions and corruptions of power, the homoerotic relationship resonating in complex ways with a larger patriarchal order where sex and death are right on the surface and inextricably linked. Unfortunately, despite the harmonizing at the outset of this 45-minute one-act — in a double rendition of *American the Beautiful* and *God Save the Queen* — the production directed by the Rhino's John Fisher rarely seems in tune with the material.

The staging can be amusing even when obvious, as when Sam rams home his points with robust pelvic thrusts to his partner. But it is unnecessarily busy, with multiple entrances and exits and use of a changing photographic backdrop illustrating various settings, iconic images, and bellicose themes. Of course, all of this might have been OK if the tension, sexual and otherwise, were palpably communicated. But the tension is slack, despite the mildly explicit blocking.

Instead, the actors seem to have their hands full with the challenging dialogue — which, in addition

to being tightly intermingled, is non-realistic and poetically compact, deploying the argot of geopolitics as if it were the stuff of intimate cooing and romantic tussling. Sam demands "total commitment" from his lover, for instance, but Jack is a family man divided in his loyalties, and moreover has moral qualms about some of Sam's more outré behavior, despite the carnal lust it can also arouse. It's a rare moment when Guerrero and Cohen convincingly connect this heightened dialogue with their ram-bunctious interactions.

The dialogue also makes use of a litany of high crimes committed by the US government, and its ally Britain, since the Second World War — a verbal onslaught that carries its own force by virtue of its magnitude and extent, rescuing from banality the individual crimes (from Vietnam to El Salvador to Guantanamo) made too familiar by repetition. But the power that derives from the juxtaposition of a romantic affair and this index of world-rocking brutality somehow gets lost when the production attempts to act out too much of the relationship. Ironically, the more it tries to show, the less we register the true political pornography on display.

A similar disconnect attends the second half of the evening: a staging of the 10-minute play Churchill wrote in the immediate aftermath of Israel's devastating 2008 attack on Gaza, *Seven Jewish Children: A Play for Gaza*, which the Rhino balances with New York playwright Deborah Margolin's dramatic response to Churchill, *Seven Palestinian Children: A Play for the Other*.

As in the first play, Churchill's *Seven Jewish Children* combines moral outrage with a keen formal logic, and is capable of subtleties that belie its compact and deceptively simple structure. In a series of short, regular phrases, a set of parental voices discuss what to tell a young female child about the world she has been born into. The short scenes begin in Nazi Germany and

end in 2008, covering seven decades of Jewish Israeli experience. Its cursating and certainly provocative evocations seamlessly progress from the Holocaust to the colonizing of Palestine and the repression, in turn, of its indigenous Arab population.

The staging is again probably busier than it needs to be, since the force of the rhythmic dialogue (given histrionic emphasis by Cohen and Kim Stephenson as a married couple) is somewhat dissipated when haltingly delivered across multiple scene changes and the insertion of visual and chronological cues on the screen at the back of the stage. But the short work has raised dialogue and debate internationally, and it's long overdue for a production by a major Bay Area company. (The Rhino audience is invited to stay and discuss both plays afterward.)

Balance may be the objective in following this piece with Margolin's *Seven Palestinian Children*, but there is something lopsided about it just the same. Part of the problem is that Margolin's tit-for-tat response dulls the force of the impression left by the first play by co-opting its form and yet deploying it in a less muscular way. Indeed, *Seven Palestinian Children* (performed by Guerrero as a hotheaded Palestinian father and Stephenson as a more compassionate Palestinian mother) not only trades in the kinds of gendered stereotypes eschewed by Churchill's piece but, in substituting a male child for the female one, raises an uncomfortable gender dynamic in the very representation of Israel vis-à-vis Palestine. That may be latent in the Churchill play to some extent, but in making it explicit the pairing of plays risks being more obfuscating than clarifying of the relevant issues. **SFBG**

DRUNK ENOUGH TO SAY I LOVE YOU?

Wed/12-Sat/15, 8pm; Sun/16, 3pm,
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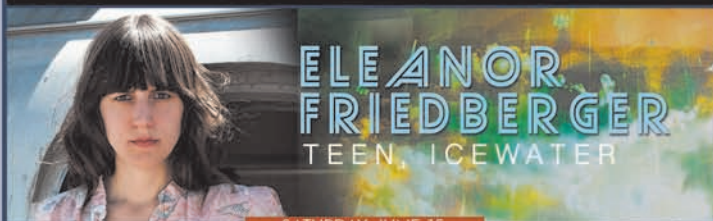
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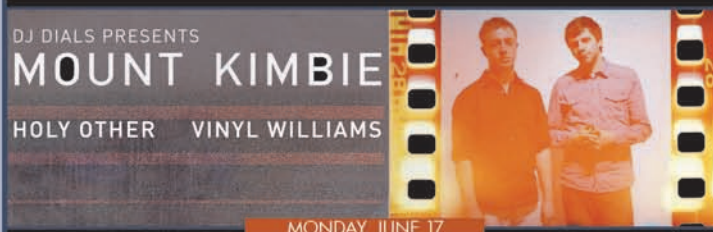
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In his footsteps

A new site-specific work pays tribute to local legend Ed Mock

BY RITA FELCIANO
arts@sfbg.com

DANCE If you are even tangentially connected to San Francisco's dance community, one name will pop up again and again: Ed Mock. He was part of San Francisco's awakening as a center for arts on the edge before his death from an AIDS-related illness in 1986.

African American and gay, the performer-choreographer was, above all, a free spirit throughout the two decades he lived in SF. During that time, he influenced and shaped a generation of young artists. For dancers like Wayne Hazzard, Victoria Mata, Shakiri, Joanna Haigood, and Pearl Ubungen, he was crucial to who they became. Mock also collaborated with the young Rhodessa Jones; Ntozake Shange's *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf...* premiered in his studio.

One of the dancers whom Mock profoundly marked is Amara Tabor-Smith. To honor him, she created the multi-venue *He Moved Swiftly But Gently Down the Not Too Crowded Street: Ed Mock and Other True Tales in a City That Once Was*. The piece will wander through the city Sat/15 and June 21-23.

The SF-born Tabor-Smith encountered Mock when, at 14, she tagged along with a friend who had been told that classes with Mock were a must. She joined his Ed Mock Dance Company at 17 and stopped dancing for a year when he died. Eventually, she joined New York's Urban Bush Women for a decade before returning to her much-changed hometown in 2006.

Talking with her after a rehearsal in early June, it quickly becomes clear that she not only mourns the passing of a pioneering artist but also a period when San Francisco was place for experimentation, openness, and a sense of the possible. The Beats and the hippies may have put their own stamp on the city, but in the 1970s the gay pride movement filled the air with champagne-like effervescence and expectations — until the AIDS epidemic cut it down. Lately, the tech boom has had a negative effect on SF's artist population.

"Ed was the most fearless person I ever knew," Tabor-Smith says, "He was the embodiment of freedom, courage, and mischief. I loved the way he embraced the risk of failure and the way he could create on the spot because the spirit moved him. He knew who he was and where he came from. He was an old soul, and he walked with

the ancestors."

Mock left his primary legacy through his classes, teaching wherever he could find studio space. Tabor-Smith remembers them as always packed with all sizes, colors, body shapes, and orientations — unusual for a time when teaching was much more compartmentalized than it is today.

He choreographed for his company, but as a dancer he improvised — a pioneering act in itself. Unfortunately, little documentation has survived. A YouTube search does turn up a video of *Possum Slim*, an astounding solo from 1979 performed by a naked and body-painted Mock.

Tabor-Smith (in collaboration with Ellen Sebastian Young) conceived of *He Moved* — part of Dancers' Group ONSITE Series — as 11 site-specific performances that journey through Mock's life. Among others,

she is working with Jose Navarette on a section about memory; Jesse Hewitt and Laura Arrington will perform "acts of disruption" for Valencia Street's 24/7 connected crowd.

Hayes Valley's Salle Pianos and Events — where Tabor-Smith is rehearsing *He Moved*'s "A Room of Black Men" section — happens to be next door to one of the studios in Mock's peripatetic teaching career. She sees its funky elegance, with crystal chandeliers hanging over metal folding chairs,

as "an Ed kind of place." In stark contrast to the traffic roaring by on Market Street, the nine dancers bring a statuesque dignity and stillness to what is a tribute to black manhood. But they also explode into individual solos and help each other find community. At one point the dance becomes what looks like a ceremonial blessing around a seated elder, whose eloquence emanates simply from his presence.

Tabor-Smith also likes the Salle space because it's located across the alley from Zuni Café, where her piece's "Window Seat" section will be shown. Appropriately, "Ed was a fixture there. The people who ran it were wonderful. He never paid for a meal. Or a bottle of wine." **SFBG**

HE MOVED SWIFTLY BUT GENTLY DOWN THE NOT TOO CROWDED STREET: ED MOCK AND OTHER TRUE TALES IN A CITY THAT ONCE WAS...

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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Can You Dig It? Back Down East 14th — the 60s and Beyond Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Opens Sat/15, 8pm. Runs Sat, 8:30pm; Sun, 7pm. Through Aug 25. Solo performer Don Reed returns with a prequel to his autobiographical coming-of-age hits, *East 14th* and *The Kipling Hotel*. **Darling, A New Musical** Children's Creativity Museum, 221 Fourth St, SF; www.act-sf.org. \$20. Wed-Sat, 7:30pm (also Sat, 2pm); Sun, 2pm. Through June 29. American Conservatory Theater's Young Conservatory performs Ryan Scott Oliver and Brett Ryback's jazz-age musical.

BAY AREA

This Is How It Goes Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Previews Fri/14-Sat/15 and June 19, 8pm; Sun/16, 2pm; Tue/18, 7pm. Opens June 20, 8pm. Runs Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through July 21. Aurora Theatre Company performs the Bay Area premiere of Neil LaBute's edgy comedy about an interracial couple.

ONGOING

Arcadia ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-95. Wed/12-Sat/15, 8pm (also Sat/15, 2pm); Sun/16, 2pm. In Tom Stoppard's now 20-year-old master work *Arcadia*, sex and science, and poetry and pastoralism, crowd the otherwise uncluttered stage. As two modern academics (Gretchen Egolf and Andy Murray) vie over the contents of a country estate library in order to verify their own pet theories about the past occupants, a 19th-century intellectual prodigy (Rebekah Brockman) discovers the principles of chaos theory more than a hundred years ahead of her time. Although at times the pacing of the nearly three-hour play feels sluggish, the slow unfurling of key plot points and character reveals suits the intricacies of the text, while still allowing for much of Stoppard's wry humor to shine, if not crackle, through the layers. (Gluckstern) **Birds of a Feather** New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 29. New Conservatory Theatre Center performs the San Francisco premiere of Marc Acito's tale inspired by two gay penguins at the Central Park Zoo. **Black Watch** Drill Court, Armory Community Center, 333 14th St, SF; www.act-sf.org. \$100. Wed/12-Sat/15, 8pm (also Wed/12 and Sat/15, 2pm); Sun/16, 2pm. American Conservatory Theater presents the National Theatre of Scotland's internationally acclaimed performance about Scottish soldiers serving in Iraq. **The Divine Sister** New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Fri-Sat, 8pm; Sun, 2pm. Through June 29. Charles Busch's latest comedy pays tribute to Hollywood films involving nuns. **Drunk Enough to Say I Love You?** Costume Shop, 1117 Market, SF; www.therhino.org. \$15-30. Wed/12-Sat/15, 8pm; Sun/16, 3pm. Theatre Rhinoceros performs Caryl Churchill's play that asks, "Do countries really behave like

gay men?" Included in the program are two one-act plays: Churchill's *Seven Jewish Children: A Play for Gaza* and Deborah S. Margolin's *Seven Palestinian Children*.

410[GONE] Thick House, 1695 18th St, SF; www.crowdedfire.org. \$10-35. Wed-Sat, 8pm. Through June 29. Crowded Fire Theater presents the world premiere of Frances Ya-Chu Cowhig's fanciful, Chinese folklore-inspired look at the underworld.

Frisco Fred's Magic and More Alcove Theater, 414 Mason, Ste 502, SF; www.thealcovetheater.com. \$35-50. Thu-Sat, 7pm. Through June 29. Performer Fred Anderson presents his latest family-friendly show, complete with magic, juggling, and "crazy stunts."

Hedwig and the Angry Inch Boxcar Theatre, 505 Natoma, SF; www.boxcartheatre.org. \$27-43. Thu-Sat, 8pm. Open-ended. John Cameron Mitchell's cult musical comes to life with director

Nick A. Olivero's

ever-rotating cast.

Into the Woods

Eureka Theatre,

215 Jackson, SF;

www.rayofflight-

theatre.com.

\$25-36. Thu-Sat,

8pm (check web-

site for matinee

schedule). Through

June 29. Ray of

Light Theatre

performs Stephen

Sondheim's fairy-

tale mash-up.

Krispy Kritters in

the Scarlett Night

Exit on Taylor,

277 Taylor, SF;

www.cuttingball-

com. \$10-50.

Thu/13, 7:30pm;

Fri/14-Sat/15,

8pm (also Sat/15,

2pm); Sun/16,

5pm. Cutting

Ball Theater

performs

Andrew Saito's

Howl-inspired

portrait of San

Francisco.

Oleanna

Exit's Studio

performs

theater, 156 Eddy, SF; www.theexit.org. \$18-25.

Fri/14-Sat/15, 8pm (also Sat/15, 2pm); Sun/16,

4pm. Spare Stage performs David Mamet's explo-

ration of sexual politics in academia.

Steve Seabrook: Better Than You Marsh San

Francisco, 1062 Valencia, SF; www.themarsh-

org. \$15-50. Thu-Sat, 8pm; Sun, 8:30pm. Extended

through June 29. The bitter fruit of the personal

growth industry may sound overly ripe for the

picking, but Kurt Bodden's deftly executed

"seminar" and its behind-the-scenes reveals,

directed by Mark Kenward, explore the terrain

with panache, cool wit, and shrewd character-

ization. As both writer and performer, Bodden

keeps his Steve Seabrook just this side of overly

sensational or maudlin, a believable figure, final-

ly, whose all-too-ordinary life ends up something

of a modest model of its own. (Avila)

Sylvia Fort Mason Theater, Fort Mason Center,

Bldg C, Rm 300, Marina at Laguna, SF; sylvia-

brownpapertickets.com. \$20-45. Thu-Sat,

8pm; Sun, 7pm. Through June 30. Independent

Cabaret Productions and Shakespeare at Stinton

present AR Gurney's midlife-crisis comedy.

Talk Radio Actors Theatre of San Francisco,

855 Bush, SF; www.actorstheatresf.org. \$26-

38. Wed/12-Sat/15, 8pm. Actors Theatre of

San Francisco performs Eric Bogosian's break-

through 1987 drama.

Tinsel Tarts in a Hot Coma: The Next

Cockettes Musical Hypnodrome, 575 10th

St, SF; www.thrillpeddlers.com. \$30-35. Thu-

Sat, 8pm. Extended through June 29. This is

Thrillpeddlers' third Cockettes revival, a winning

streak that started with *Pearls Over Shanghai*.

While not quite as frisky or imaginative as the

production of *Pearls*, it easily charms with its

fine songs, nifty routines, exquisite costumes,

steady flashes of wit, less consistent flashes of

flesh, and de rigueur irreverence. (Avila)

Vital Signs: The Pulse of an American

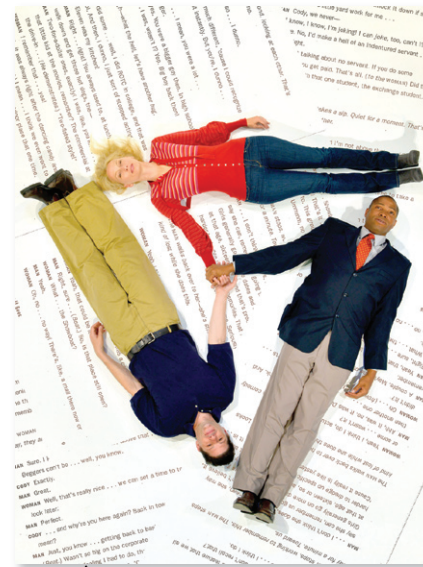
Nurse Marsh San Francisco, 1062 Valencia,

SF; www.themarsh.org. \$15-50. Sun/16, 7pm.

Registered nurse Alison Whittaker returns to the

Marsh with her behind-the-scenes show about

working in a hospital. **SFBG**



AURORA THEATRE'S THIS IS HOW IT GOES PHOTO BY DAVID ALLEN



ACRO YOGA, SLACKLINING, AND FROLICKING ON THE YUBA AND STANISLAUS RIVERS

BY KAREN MACKLIN
culture@sfbg.com

ON THE OM FRONT The days are getting longer. The college kids who live next door are throwing parties seven nights a week instead of the usual four. Your dog is asking to be walked so early in the morning that you're not certain you've ever actually gone to sleep. It's summertime! And it's the perfect time to get out of town for a few days, and do what yogis (and defeated armies) do best: retreat.

Yoga and meditation retreats can take many forms. They can be active and playful (think Acro Yoga on the Yuba River) or tranquil and introspective (like a silent meditation retreat in Santa Cruz). The Bay Area is a prime launch pad for a whole range of extro- and introverted magical adventures that will stretch your body and your mind into dimensions you never knew existed.

Of course the hardest part about planning a retreat or festival getaway is actually *planning* it. So, here's a little help for you. Now, all you need to do is whip out your smart phone or old-school paper calendar, flag the summer days on which you'll say a temporary sayonara to the daily grind, and book it. See you on the flip side.

ACRO YOGA AND YUBA RIVER

You've seen those brightly dressed yogis in Dolores Park on summer Sundays balancing on slack lines and doing crazy partner acrobatic tricks. Learn how to do what they do on this high-energy retreat in Nevada City, led by Jason and Chelsey Magness of the YogaSlackers. Retreat includes all-

Stretch out

Yoga retreats and festivals offer escape for body, mind

levels training in Acro Yoga and slacklining plus plenty of time on the river.

June 20-23, \$400. Nevada City, CA.
www.yogaslackers.com

AS-ONE-WE-FLOW RIVER RETREAT

This "Interdepen-dance" retreat, run by River Guidess, will blow your July 4th out of the water. It features yoga, ecstatic dance, seven miles of mellow rafting (all gear provided), deluxe camping accommodations, organic meals, and live music. The Stanislaus river is so otherworldly that you may start dreaming in an alien language. And the best part: no wetsuits required.

July 4-7, \$395-\$475, Oakdale, CA.
www.riverguidess.com/july-4-2013/

YOSEMITE YOGA

The towering mountains of Yosemite are just a hop, skip, and car ride away, but we city-dwellers rarely make it over there. Toss your yoga mat and some hiking shoes into your backseat, and head for the (really big) hills with Back to Earth's annual Yosemite Yoga trip. Each day includes guided hiking to gorgeous spots, yoga classes, Thai Massage, delicious meals, campfires, and swimming in local creeks.

July 10-July 14, \$675. Yosemite, CA.
www.backtoearth.org/trips/yosemite-yoga

WANDERLUST

This is pretty much the hottest local-ish yoga festival of the year. Featuring a panoply of talent, this Lake Tahoe event includes world-class yoga instructors (including several Bay Area teachers like Janet Stone and Pete Guinosso) and like-minded musical artists like Moby, Grammatik, DJ Drez, and The Shimmy Sisters. Oh, and jaw-dropping vistas of Lake Tahoe. July 18-21, \$125-\$475. Squaw Valley, North Lake Tahoe, CA.
squaw.wanderlustfestival.com

SECOND ANNUAL YOGA ESCAPE

If you're down for something mellower and more introspective, this Cazadero retreat with Danae Robinett offers yoga, delicious food, and deluxe accommodation amongst redwood trees and wandering wild turkeys. You'll also get to experience Shake Your Asana, Robinett's unique combo of yoga and rump-shaking.

July 25-28, \$650. Cazadero, CA.
www.smores.com/210b

INTRODUCTION TO MINDFULNESS MEDITATION RETREAT

Looking to shift your perspective on life for more than just a week-end? Try this introductory silent meditation (and Qi Gong) retreat at the Insight Retreat Center in Santa Cruz. Silent retreats give

us the opportunity to look at our thoughts and patterns so that we can start shifting them to better our lives. The insights gained on a silent retreat are well worth corking your pie hole for a few days. You may not even want to talk again when you return. Donation-based.

August 15 to 18, free (\$100 refunded deposit). Santa Cruz, CA.
www.insightretreatcenter.org

DEEP RESTORATION. DEEP HEALING: ZEN MIND. YOGA BODY RETREAT

If relaxation is on your agenda (and not the kind that requires a cocktail), head to Tassajara, a Zen Buddhist retreat center in Carmel Valley. In this retreat, teachers Samantha Ostergaard and Do-On Robert Thomas will combine Restorative Yoga (an effortless, passive yoga practice) and Zen meditation techniques to create a feeling of calm in the body and mind.

August 22-25, \$240, Carmel, CA.
www.sfzcc.org/tassajara

BHAKTI FEST

Indian chanting or "kirtan" is a juicy part of yoga practice for lots of folks, and this festival is the ultimate event to get your kirtan on. Located in Joshua Tree (close to the state park, but not in it), the festival offers four days of music with bands performing on two different stages all day and night, as well as a mad plethora of yoga classes. Hot desert nights plus divine tunes equals a personal favorite of mine.

September 5-8, \$200-\$400 plus camping fee. Joshua Tree, CA.
www.bhaktifest.com **SFBG**

SPORTS LISTINGS

PARTICIPATORY

Course of the Force: An Olympic-style relay — only with *Star Wars* toy lightsabers instead of a flaming torch — that winds its way down the California coast from Skywalker Ranch in Marin all the way to the San Diego Comic Con. 100% of proceeds from runner registration benefit local Make-A-Wish Foundations along the route. July 9-16, \$150, courseoftheforce.starwars.com. Multiple Bay Area Locations, San Francisco, N/A.

Crissy Field 6- and 12-Hour Run: With a race course that loops 1.061 miles around the Crissy Field lagoon, how many miles you run in a 6- or 12-hour session is entirely up to you. Sat., June 15, 8 a.m., \$60-\$95, pctrailruns.com. Crissy Field, Marshall, San Francisco, 561-3000, www.parksconservancy.org/our-work/crissy/.

Double Dipsea Handicap Race: In case the Dipsea Race — the oldest trail race in America — isn't strenuous and/or scenic enough for you, the Double Dipsea invites you to run the race course *twice*: once from Stinson Beach to Mill Valley, and then back again across Mt. Tam. Sat., June 29, 8 a.m., \$40-\$60, doubledipsea.com. Stinson Beach, 3521 Shoreline Highway, Stinson Beach.

San Francisco 50- and 100-Mile Endurance Runs: This strictly-for-the-hardcore endurance run loops around a 25-mile course through the Marin Headlands, starting at Rodeo Beach. Sat., Aug. 3, 7 a.m., \$90-\$200, coastaltrailruns.com. Marin Headlands Visitors Center, Bldg T, 948 Field Road, Sausalito, 331-1540, www.nps.gov/goga/marin-headlands.htm.

San Francisco Marathon: S.F. may only be 7x7, but its annual namesake marathon squeezes in a full USATF-certified 26.2 miles as it runs from the Ferry Building up the Embarcadero, through Fisherman's Wharf, across the GGB, back down into the Presidio, and then through Golden Gate Park, the Haight, the upper Mission, lower Potrero, Mission Bay, and South Park before returning home again. (If you're a real masochist, you can also opt to run the route *twice* for charity.) Sun., June 16, 5:30 a.m., \$25-\$145, thesfmarathon.com. Ferry Building, 1 Ferry Building, San Francisco, 983-8000, www.ferrybuildingmarketplace.com.

Valor Games Far West: Cycling competition and closing ceremonies for this three-day (June 11-13) Bay Area event open to qualifying veterans with disabilities. Participation is free to eligible athletes. Thu., June 13, fwaa.org/valor-games-far-west. Candlestick Park, 602 Jamestown, San Francisco, 467-1994.

ONGOING

Air Conditioning: Exercise program involving trampolines. Mondays, Wednesdays, 7 p.m.; Saturdays, 8 a.m., \$16. House of Air, 926 Mason, San Francisco, 345-9675, www.houseofairsf.com.

Air Core: Advanced trampoline workout with Kari Chalmstrom. Tuesdays, 9 a.m., \$16. House of Air, 926 Mason, San Francisco, 345-9675, www.houseofairsf.com.

Critical Mass: Thousands of cyclists take to the streets en masse for a friendly ride to protest the automobile's stranglehold on the road. Fourth Friday of every month, 5:30 p.m., free, sfcriticalmass.org. Justin Herman Plaza, 1 Market, San Francisco, 772-0700.

Downtown San Francisco Kayak Trip: A scenic paddle along the city's central coastline. Saturdays, Sundays, 1 p.m., \$58.50-\$75 advance, citykayak.com. South Beach Harbor, Pier 40, San Francisco, 495-4911, www.southbeachharbor.com.

Family Kayak Trip: An easy jaunt designed for first-time paddlers and families. Saturdays, Sundays, 11 a.m., \$49-\$59 advance, 357-1010, citykayak.com. South Beach Harbor, Pier 40, San Francisco, www.southbeachharbor.com.

San Francisco Dolphin South End Running Club Weekly Runs: Each Sunday the running club meets for communal multimed runs in different areas of San Francisco. Sundays, 9 a.m., dserunners.com. Multiple San Francisco Locations, multiple addresses, San Francisco, N/A.

S.F. FrontRunners' Run: Each week a gay-friendly group of runners meets for a 3-to-5-mile jog from the Embarcadero to Aquatic Park. Tuesdays, 6:30 p.m., www.sffrontrunners.org. Ferry Building, 1 Ferry Building, San Francisco, 983-8000, www.ferrybuildingmarketplace.com.

SF IndieFest Roller Disco Party: With skate rentals and music provided by the California Outdoor Roller Sports Association. First Friday of every month, 8 p.m. Continues through July 5, \$10, www.sfindie.com. Women's Building, 3543 18th St., San Francisco, 431-1180, www.womensbuilding.org. **SFBG**

Polo in the park

BY L.E. LEONE

Le.chicken.farmer@yahoo.com

IN THE GAME The lights at Jose Coronado Playground stay on until 10 p.m. Like most playgrounds, it has a life of its own: a heart, a brain, a bloated liver, and a basketball hoop. In fact: two — but most nights the basketball court is cut in half by an extension of the tennis court to create a bike polo court. Which is cut in half by the slightly grassy crack between tennis-top acrylic and just plain asphalt.

So you don't always get a clean roll, but that's life.

Also life: the ragtag collection of drunks and disorderlies congregating on the sidewalk near the 21st St. entrance to the courts most evenings. They bring chairs, or huddle around the trash bin there.

One of their number, long gray hair scare-crowding out from under his hat, saunters onto the empty half-court with a worn black basketball and starts shooting free throws. He's wearing a suit jacket. After missing four straight from the line, he backs up to almost half court, heaves awkwardly from his rib cage, and finally sinks one.

Nobody cheers.

On the unbicycled part of the next-door tennis court, a couple of much younger folks, a pink-haired woman and a regular ol' facial-haired man, are riding around in electric-wheelchair-based cardboard robots. They look like something from a sixth-grade science fair, modified boxes with marker-drawn robot features. One has corrugated heating ducts for arms, dangling down to the pavement.

"You go on ahead without me," I say to Hedgehog.

Jose Coronado is smack between our favorite restaurant (Limon Rotisserie) and our favorite ice cream (Humphry Slocombe).

"Do you want me to bring you something?" she says.

"Your call," says I. I eat ice cream, but it's not my thing.

Nor are homemade robots. But I have to ask, so while Hedgehog is walking on to 24th and picking out our flavors, I manage to make my way into the driver's seat for a test drive. There is a camera mounted high on the chain-link fence surrounding the playground, and you have to drive by video, which is transmitted to a pair of goggles.

It's like playing a video game

from inside the screen. You *are* the little thing that you're looking at.

I don't like video games.

Zippering around pretty much blindly, I get almost immediately dizzy and lost, and almost crash into some bikes.

They're going to race these funny wheelchair robots next day at SubZERO, San Jose's annual subcultural festival, and I wish them luck.

While I'm waiting for Hedgehog to get back with our ice cream, I watch a little bike polo on the other side of the tennis net. It's a pretty intense pick-up scene. Three-on-three, with a basketball hoop *and* a light pole in the field of play.

Most of them wear helmets. Some, knee pads and elbow pads. They drink beer, they smoke. One girl is playing with a cigarette in her mouth.

Plastic mallets awhirl, they circle and sprint, skid, bounce, and sometimes fall. If your foot touches the ground, you have to touch one of the mid-court posts with your mallet before returning to play.

It looks goddamn fun.

Another woman scores her second goal of the game and a dude against the fence, waiting his team's turn, hollers, "My nipples are hard!"

"I didn't know he *had* nipples," quips a guy on a bike, racing back to defend his goal.

On the hard-top soccer pitch other side of the fence from all this, a couple of moms are kicking around with their kids. I fantasize about joining them, but here comes Hedgehog with our ice cream: mango and carrot, and basil lime.

The basketball scarecrow has moved on, and now two short guys are playing one-on-one. Someone else is practicing his fancy dribbling in the shadows, and occasionally pulls up and bounces a shot off of a light pole.

Twenty Major League Baseball players face possible suspension for alleged use of performance enhancing drugs, and these moms, kids, kooks, and badasses are out here every time I walk by, which is often.

Between Shotwell and Harrison on 21st Street in the Mission. Jose Coronado Playground. This has been a night in the life. Of it.

Newcomer Nights are on Wednesdays, in case you're interested in getting in the game, bike polowise.

Otherwise, it's not a bad spectator sport. Mondays, Thursdays, and Saturdays they play, from seven to ten. Check it out. **SFBG**

www.sfbikepolo.com

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deyoungmuseum.org/fridays

Images (clockwise from top left): Photograph by Adrian Arias; photographs by Justine Highsmith; photograph by Marissa Sonkin; © FAMSF

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THE GRADUATE



ARTS + CULTURE SEX

BEHIND THE SCENES AT GAMELINK
GUARDIAN PHOTO BY CAITLIN DONOHUE

Nasty 'Net



Mid-Market tech pioneer GameLink

has been a top porn purveyor for 20 years

BY CAITLIN DONOHUE

caitlin@sfbg.com

SEX Let us not forget, in the middle of the city's complicated relationship with our tech brethren, that the Mid-Market neighborhood now teeming with Twitter and — presently — the tunes of Spotify, was first primed for Internet takeover by two little companies. eLine and GameLink (www.gamelink.com) moved into office space in an alley just off Sixth Street's most trafficked stretch back in 2000, long before 140 characters was a thing.

Do not be fooled by their G-rated monikers: porn was the pioneer of Mid-Market's tech takeover. GameLink has been one of the Internet's adult e-commerce pioneers since 1993, and eLine is the innovative "Internet solution authority" (as the company refers to it in press materials) that made it all technically possible.

In honor of the two related enterprises' ability to hold ground for heavy breathing for multiple decades, I paid the GameLink-eLine offices a visit.

"Penis pills are exploding," GameLink's beefcake VP of business development Jeff "Dillonaire" Dillon tells me in his office's unfinished wood-and-glass boardroom, sitting a few seats from Andrew Sullivan, the eLine webperson who has constructed sites for such progressive institutions around town as Alternet, Good Vibrations — even this newspaper's first web presence back in the early '90s.

So start buying stock in hardwood because these guys know their stuff. GameLink's ability to surf trends in porn consumption is impressive. When it started back in the VHS era, it predicted the rise of DVD and video-on-demand content. It now produces its own porn shoots, sells sex toys (check our SEX SF blog at sfbg.com for

THIS WEEK'S SEXY EVENTS

Earthy Thu/13-Sun/16 and June 20-23, 8pm, \$12-\$25. Center for Sex and Culture, 1349 Mission, SF. www.sexandculture.org. Progressive porn idea woman Annie Sprinkle and her partner and UC Santa Cruz professor Beth Stephens have turned their love of the earth into this eco-sexual, interactive performance piece.

Beatpig Sat/15, 9pm-2am, \$5. Powerhouse, 1347 Folsom, SF. www.powerhouse-sf.com. Fashionable freaks get their looks all sweaty amid the teeming crowd of daddies at this monthly party, featuring the prodigious hosting/DJing talents of Juanita More, Walter Gomez, and Sidekick. **"Getting What You Want From Your Dominant"** Mon/17, 6:30-8:30pm, \$20-\$25. Good Vibrations, 1620 Polk, SF. www.goodvibes.com. Being a good submissive =/= losing yourself completely. This class teaches subs how to stay clear and present so that they can meet not only the needs of their dominant partner, but their own.

Dillon's guide to must-haves for Pride week), and is working on an app for Roku and ways to optimize for Google Glass, all in pursuit of becoming a "vertical version of Amazon for the sin industry," as Dillon puts it.

Whatever, let's go look at dildos. Dillon was good enough to tour me through the office, including the basement containing some 80,000 DVDs, *Game of Thrones*-esque Fleshlights, molds of celebrity buttholes, and the desk of Matt from shipping, who has spent 14 years working at GameLink.

When asked about the major changes at the company in his tenure, Matt's answer had less to do with vertical integration and third party content aggregators.

"Porn's gotten way more disgusting," he told us. Did he have a theory behind this? Greater possibilities for niche marketing through sophisticated 'Net tech, perhaps?

"General downfall of society," Matt said, turning back to his list of orders. We are all witnesses. **SFBG**



HE MOVED SWIFTLY BUT GENTLY DOWN THE NOT TOO CROWDED STREET

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Traveling through multiple locations in San Francisco, local choreographer **Amara Tabor-Smith** conjures the spirit of **Ed Mock**: a black, gay artist whose untimely death from AIDS in the 1980's left a lasting impression on her and many of the region's most important artists. In collaboration with 35+ local artists, Tabor-Smith prepares to tackle questions of legacy, lineage and collective memory.

Support from:



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Photo of Amara T. Smith by Ana Teresa Fernandez | Photo of Ed Mock by Simo Neri | Design by Ernesto Soprani



Impressionists on the Water

Embark on an artistic voyage during San Francisco's hosting of the America's Cup with *Impressionists on the Water*. Explore the significant role pleasure boating and competition played in the art and lives of the Impressionists and Post-Impressionists, including Monet, Pissarro, Renoir, and Signac.

Exhibition organized by the Fine Arts Museums of San Francisco. Major Patrons: Mrs. George F. Jewett and San Francisco Auxiliary of the Fine Arts Museums. Patron: Mrs. James K. McWilliams. Additional support is provided by the Estate of Donald Casey and the Bequest of Lois E. Kalb. Supported by an indemnity from the Federal Council on the Arts and the Humanities. Additional media sponsor support: KPIX-TV. Community Partner: Ghirardelli Chocolate Company.

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Gustave Caillebotte, *Regatta at Argenteuil* (detail), 1893. Oil on canvas. Private collection. Photograph © Comité Caillebotte, Paris

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ARTS + CULTURE ON THE CHEAP

On the Cheap listings by Whitney Kidd. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

ONGOING

"Alcatraz: Life on the Rock" Hyatt Regency, 5 Embarcadero Center, SF. www.sanfranciscoregency.hyatt.com. Through Oct. 25, free. For those for whom a \$30 ferry ticket is not an option, this 3,000-square-foot exhibit aptly showcases the prison's fascinating history and infamous inmates. Installations include "Preserving the Rock," which highlights the island's current status as a national park and "Military History," that examines the island's role as a Civil War-era fortress and military prison.

WEDNESDAY 12

Linda Tucker Book Passage, 1 Ferry Building, SF. www.whitelions.org. 6-7:30pm, free. South African lion conservationist Linda Tucker is in the Bay Area promoting and reading from her second book, *Saving the White Lions: One Woman's Battle for Africa's Most Sacred Animal*.

Tucker has successfully re-wilded three prides of white lions and her non-profit Global White Lion Protection Trust is conserving cultural significance of this legendary animal.

Ricardo Scales The Intercontinental Mark Hopkins Hotel, 999 California, SF. www.topofthemark.com. 6:30-11:30pm. \$5 cover. Redefining smooth jazz for 11 years, Ricardo Scales

will be performing at the Top of the Mark Sky Lounge, known for its panoramic view of the city. This Bay Area Music Awards-nominated pianist has 11 CDs to his credit and has performed for four U.S. presidents.

The Capitalism Papers: Fatal Flaws of an Obsolete System 1644 Haight, SF. www.booksmith.com. 7:30pm. Anti-globalization advocate Jerry Mander explores and expands on the inevitable failures of capitalism.

THURSDAY 13

"99% Gay Comedy" Esta Noche, 3079 16th St., SF. www.comedybodega.com. 8pm, free with one drink minimum. Come celebrate SF Pride at the only gay Latino bar and drag club in the city — recently rescued from financial ruin by a strong showing of local support — which is hosting performances by prominent LGBT comics from the Bay Area, Portland, and New York. This week's line-up includes Marilyn Pittman, Pippi Lovestocking, Bob McIntyre, Julia Jackson, and Justin O'Neil.

FRIDAY 14

"Night Visions: Dreams And Creatures Of The Night" Big Umbrella Studios, 906 Divisadero, SF. www.paintpensinpurses.com. 7-11pm, free with RSVP to www.facebook.com/paintpensinpurses. Divisadero's sweet, small art collective presents its newest show featuring 14 artists from the Paint Pens in Purses, whose goal is to create a community, and bring artists together. Complimentary drinks for early birds and music by local bass label, Brap Dem Recordings.

Dancing Under the Stars Jack London Square, Broadway and Embarcadero, Oakland. 8:30-10pm, free. From established dancers to novice learners, everyone is invited to an evening of lessons lead by the Linden Street Dance Studio followed by a dance party to show off the sweet moves you've learned. Each week will feature a different style of dance including salsa, cha-cha, and swing.

Burning Man 2013 Desert Arts Preview Koret Auditorium, de Young Museum, 50 Hagiwara Tea Garden, SF. www.deyoung.famsf.org. 6-8:30pm, free. Can't wait three months for a dose of playa magic? At this annual event, you will hear from artists who are creating revolutionary works of art, often in radically collaborative ways. This is also a perfect opportunity to learn how you can become involved and support at Burning Man.

SATURDAY 15

North Beach Festival North Beach neighborhood, SF. 10am-6pm, free. www.sreproductions.com. Beer gardens for adults and chalk areas for the kids, set to the tune of live music. With over 150 arts and crafts booths and 20 gourmet food booths, the North Beach Festival has it all -- including the beloved blessing of the animals ritual at the National Shrine of St. Francis of Assisi.

Jeremy Mann 750 Post, SF. www.johnpence.com. 6-8pm, free. Jeremy Mann's fourth exhibit with the gallery encompasses a combination of grit and beauty found in cityscapes and figures, and urban milieu depicted with his signature, virtuosic flair.



FACELESS FIGURES, BUMPS IN THE NIGHT: THE "NIGHT VISIONS" FRI/14
OPENING WILL CREEP YOU.

IMAGE BY SHAYNA YASUHARA

SUNDAY 16

The Forum: a Conversation with Author Nora Gallagher Grace Cathedral, 1100 California, SF. www.gracecathedral.com. 9:30-10:30am, free. Author Nora Gallagher is interviewed by the Very Rev. Dr. Jane Shaw about her new book *The Moonlight Sonata at the Mayo Clinic*, a memoir that explores her experience with a baffling affliction poised that took her sight.

MONDAY 17

Subnational Conflicts in Asia: Can Foreign Aid Help? 312 Sutter, SF. www.worldaffairs.org. 6:30-8pm, \$5-\$15. Members of the Asia Foundation will speak on subnational conflict in Asia, the most widespread and longest running armed struggle in the world. The panel will discuss findings in a new study, assessing the impact — or lack thereof — of international assistance to these areas.

TUESDAY 18

Nutrition & Breast Cancer Helen Diller Family Comprehensive Cancer Center, 1600 Divisadero, SF. www.cancer.ucsf.edu. 5:15-7pm, free, registration required. Geared towards people with cancer and open to health educators, clinicians, staff, and community, this is a great opportunity to learn the latest research on nutrition and breast cancer and how to better meet your nutritional needs at this event hosted by the UCSF Cancer Resource Center. **SFBG**



PARADISE LOST IN
(FROM TOP) LOVE,
FAITH, AND HOPE.
PHOTOS COURTESY
OF STRAND RELEASING

Wish you weren't here

Ulrich Seidl's Paradise Trilogy mines vacation desperation

BY DENNIS HARVEY
arts@sfbg.com

FILM Austrian Ulrich Seidl has been making films since the early 1980s, but didn't get much attention internationally until 2001's *Dog Days*, a bleak and nasty ensemble piece about some seemingly ordinary — but all variably pathetic, ugly and/or perverse — Viennese suburbanites sweating through a heat wave. It was the sort of movie that demanded attention, being grotesque, funny, surprising, meticulously crafted, and arguably just plain mean.

Following decades of mostly documentary work, he'd suddenly joined the ranks of what you might call the New (though not necessarily young) Misanthropes: directors like his fellow countryman Michael Haneke, France's Gaspar Noé, and the Philippines' Brillante Mendoza. For some their invariably depressing, often upsetting films illuminate the human capacity for cruelty. For others, they wallow in it.

After taking his time making a *Dog Days* follow-up (2007's *Import/Export*, a predictably grim comment on Europe's immigration inundation), Seidl is back in atypical bulk with his Paradise Trilogy, three lightly interlocking (there's no real overall arc) features more tightly focused on hapless individual protagonists. Each are observed — and this director is among the most ruthlessly clinical observers around, as if cinema were a laboratory and characters his test subjects — on vacation. But of course the experience of any earthly paradise is a sour joke in the contexts they find themselves in. Striking if unpleasant, the trio gets its Bay Area debut over the next three weekends at Yerba Buena Center for the Arts.

Paradise: Love (2012) makes the pursuit of pleasure look grim indeed, from the rather cheap-shot opening of Teresa (Margaret Tiesel) overseeing mentally handicapped adults as they enjoy an amusement-park outing on bumper cars — a scene whose "grotesquerie" feels exploitative. But once she's on her holiday in sunny Kenya, it's Teresa who does the exploiting. At the urging of a cheerfully horny friend (one among many plus-sized, German-speaking women well into middle age holidaying there), she partakes of the local



populace of young men who offer gigolo-type services for a price.

But Teresa wants something more — or at least the illusion of it. Ergo she's thoroughly suckered when the first seemingly non-predatory beach stud she encounters (Peter Kazungu as Munga) starts asking for money — he's got no end of needy sick relatives, it seems — once they've consummated his declared "love." Similar disappointments ensue. Teresa's naiveté isn't exactly sympathetic, however. She unconsciously brings the full weight of class/racial privilege and condescension with her, and is endlessly, petulantly demanding as a sex tourist who insists on being treated as a lover. (The negotiation around how her breasts should be touched by Munga seem to take half an hour alone.) She just wants to be desired. Yet she acts like a pushy colonialist bargain shopper.

In *Paradise: Faith* (2012), the spotlight is taken by Teresa's older sister Anna Maria (Maria Hofstaetter), who most certainly is not looking for romance, let alone sex — without wearing a cowl, this hospital radiologist has become a fervent bride of Christ. She spends her vacation time alone in her over-large house, scrubbing it spotless, flogging herself clean of impure thoughts before Jesus, and singing hymns at the Casio keyboard. She also goes on daily outings to the homes of strangers, frequently immigrants. She barges in with sizable Virgin Mary statues crying "The Mother of God has come to visit you!" and tries browbeating them into sin-abjuring prayer. Needless to say, this all seems much more about her needs than theirs.

She returns one day to the

unwelcome surprise of husband Nabil (Nabil Saleh), an Egyptian Muslim back after an unexplained two-year absence. They've both changed greatly — back then he wasn't yet paralyzed from the waist down, and she wasn't a born-again fanatic. He's nonplussed that her vinegary form of "Christian charity" treats him more as a home-nursing burden than a marital partner, and hostilities between them soon escalate to nightmarish proportions.

Ultimately, faith provides no comfort — and that failure induces a crisis of faith. Rigorously controlled in aesthetic terms, Seidl goes over the top content-wise at times — as when Anna Maria stumbles upon a public park orgy, or uses a crucifix à la Linda Blair — yet this cruel portrait of religious fixation has a certain compulsive, often cringe-inducing tension.

Finally, there's some light at the end of the tunnel with *Paradise: Hope* (2013). While Teresa is fucking Africans and Anna Maria proselytizing, the former's teenage daughter Melanie (Melanie Lenz) has been packed off to fat camp, where she and other pudgy youths endure long days of tortuous exercise and other "improving" programs. But the kids have each other; rather surprisingly, Seidl doesn't rain gloom on their giddy rapport. Melanie also develops a serious crush on the resident doctor, a handsome, friendly, and flirtatious fellow (Michael Thomas) approximately four times her age.

Convinced she's overdue to lose her virginity, she's an avid pursuer — and disturbingly, he's kinda interested. It is the movie's major failing that seemingly kind, intelligent, grounded Dr. Arzt remains too much of an enigma for us to grasp why he'd even consider taking up a 13-year-old on the offer of herself. Yes, Melanie is cute, vivacious, and likable ... but, well, come on. Of course this won't end well. Still, *Hope* is indeed the most hopeful of the Paradise trilogy: its main character's life isn't ruined already, and she might well survive the hard knocks she's given here to experience actual happiness. **SFBG**

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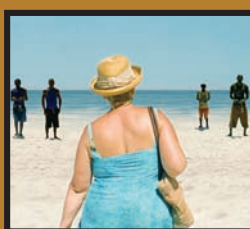
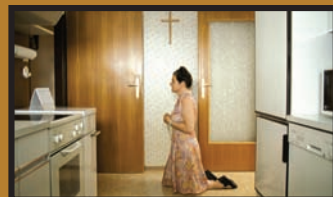
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FILM

GAME OVER! CRAIG ROBINSON, SETH ROGEN, AND JAY BARUCHEL IN *THIS IS THE END*

PHOTO BY SUZANNE HANOVER

Hell boys

Seth Rogen talks raunchy doomsday comedy 'This Is the End'

BY CHERYL EDDY
cheryl@sfbg.com

FILM It's a typical day in Los Angeles for Seth Rogen as *This Is the End* begins. Playing a version of himself, the comedian picks up longtime pal and frequent co-star Jay Baruchel at the airport. Since Jay hates LA, Seth welcomes him with weed and candy, but all good vibes fizzle when Rogen suggests hitting up a party at James Franco's new mansion. Wait, ugh, *Franco*? And Jonah Hill will be there? Noooo!

Jay ain't happy, but the revelry — chockablock with every Judd Apatow-blessed star in Hollywood, plus a few random inclusions (Rihanna?) — is great fun for the audience. And likewise for the actors: world, meet Michael Cera, naughty coke fiend.

But stranger things are afoot in *This Is the End*. First, there's a giant earthquake and a strange blue light that sucks passers-by into the sky. Then a fiery pit yawns in front of Casa Franco, gobbling up just about everyone in the cast who isn't on the poster. Dudes! Is this the worst party ever — or the apocalypse?

I chatted with Rogen, his co-director and co-writer Evan Goldberg, and co-star Craig Robinson (*The Office*) when they hit town a few weeks back; their Bay Area visit included stops at multiple social-media HQs (Rogen's take: "I thought there'd be more Segways.") Rogen and Goldberg's often-overlapping, guffaw-laden answers speak to their lifelong friendship — at 13, the Vancouver classmates wrote the first version of what would become the 2007 hit *Superbad*.

Also in 2007, they made *Jay and Seth vs. The Apocalypse*, a short film starring Rogen and Baruchel as "two guys arguing in a room, basically," Rogen says. "The world is ending, but our main problem is that we have to deal with each other, and our histories, and our friendship issues." The idea expand-

ed and became *This Is the End*, which marks Rogen and Goldberg's feature directorial debut. An apocalypse comedy? Well, why not?

"There's always been apocalyptic movies. It's the biggest idea you can have: the end of everything. But are there any other funny ones?" Goldberg wonders. "I found moments of *Volcano* (1997) pretty funny. I suppose *Armageddon* (1998) would be classified as an apocalypse comedy, by accident."

It's important to note that *This Is the End* relies not on natural disasters, asteroids, aliens, or zombies to signal doomsday. "The whole concept was, full Christian apocalypse," Rogen says. "Catholic. Christian.

Apocalypse. Book of Revelations. It's the biggest book ever made," Goldberg adds. "It's the most popular version of it, so we might as well ride that gravy train."

Cult-movie connoisseurs will be familiar with unintentionally hilarious depictions of the Rapture, most famously in "scare films" like 1972's *A Thief in the Night*. Rogen's research was slightly more modern. "Along with two of our producers, I watched all of Kirk Cameron's *Left Behind* movies," he admits. "They are fucking insane. It was one of those things where we were like, 'Let's look at it for five minutes. It'll be funny!' and we ended up watching the whole trilogy. It was unbelievable."

Neither Rogen nor Goldberg happens to be Christian, which is part of the joke. "A lot of people think we're gonna be stuck here as hell comes to earth 'cause we're Jewish," Goldberg points out.

"It's true!" Rogen laughs. "That idea fascinated us. Most people in North America were raised Christian; whether

or not they actually believe in it, they're ingrained from a very young age with the general idea that hell is gonna come to earth one day, and the good people will get sucked up to heaven and the bad people will be laid to waste, basically. Which to us was a fuckin' disturbing concept, especially since it was implied that we would be the ones left behind. I think that's really where [the film] came from."

Goldberg elaborates. "In 11th grade, I had a conversation with a Christian friend, where I asked, 'Let's say I save a bus full of children who are falling off a bridge. But there's this serial killer who believes in the stuff that gets you into heaven, and I don't. Does he still go to heaven, and I go to hell?' And she was like, 'Yeah. Sorry, dude.' Most Christians don't really think we're going to hell. But they all know the story."

Of course, *This Is the End* has a lot more to it than religious commentary; there's also copious drug use, masturbation gags, urine-drinking, bromance, insult comedy, and all of the uber-meta in-jokes fans of its stars will appreciate. (When asked if this is the most self-referential movie ever made, Goldberg cracks, "Maybe ... unless, is somebody making a movie about the making of this movie?")

"You've seen people play themselves in a movie before, but not to this level," Robinson notes. "Though there's two versions, you know — there's me, singing 'Take Your Panties Off,' which I do in real life, and the me who has killed a man, which is not real. Hopefully the audience will be able to differentiate."

With a large ensemble of funny guys (Rogen, Robinson, Baruchel, Franco, Hill, and Danny McBride), plus a raft of cameos, the filmmakers were careful to split the laughs as evenly as possible.

"For the six main guys, we tried to write the best script we possibly could. But sometimes, the actors won [with their improv], because they're funnier," Goldberg laughs. "When it came to the party with all the different deaths and stuff, we had a bunch of ideas and we kind of hashed it out with each actor. We tried to make sure we gave everyone one good bit, and I think we mostly pulled it off." **SFBG**

THIS IS THE END opens Wed/12 in Bay Area theaters.



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FILM

LOVE TKO: *THE RING*
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The young master

'The Hitchcock 9' spotlights newly restored versions of the director's silents

BY CHERYL EDDY
cheryl@sfbg.com

FILM After a banner 2012 and early 2013 — in which his 1958 *Vertigo* was named the best film of all time by Sight and Sound magazine; a critically-panned but still entertaining-enough biopic hit theaters; and a months-long career retrospective, "The Shape of Suspense," played the Pacific Film Archive — Alfred Hitchcock's revival continues. Next up is "The Hitchcock 9," a San Francisco Silent Film Festival showcase of nine silent films — nearly his entire 1920s output, all made before he turned 30.

His best-known films continue to inspire pop culture (see: A&E's hit *Bates Motel*), but Hitchcock's earliest work isn't widely circulated. That may change thanks to the British Film Institute's restoration efforts, the fruits of which are unspooling stateside on a multi-city tour (along with the Silent fest, co-presenters include the Brooklyn Academy of Music and the Academy of Motion Picture Arts and Sciences) launching at the Castro Theatre. Live music by acclaimed musicians will enhance each screening, including the five-piece Mont Alto Motion Picture Orchestra, Bay Area pianist-composer Judy Rosenberg, and British silent-film specialist Stephen Horne.

In movie-crazed San Francisco, where Silent fest screenings regularly sell out (this year's event is July 18-21; start your engines, Louise Brooks fans), the only dilemma will be deciding which of the Hitchcock 9 to see. Opening night offers a tempting option in 1929's *Blackmail*, which Hitchcock — always adventurous with filmmaking technology — shot as a silent/sound hybrid.

Her blonde hair hinting at what would become a Hitchcock trademark, saucer-eyed beauty Alice (Anny Ondra) steps out on her inattentive boyfriend, a Scotland Yard detective, with an artist whose intentions prove shockingly lascivious. Alice has no choice but to stab her attacker (and rip one of his creepy clown paintings) and skulk off into the night, leaving the murder scene for her cop beau

to find. What happens next is given away by the film's title, but no matter — *Blackmail* is suspenseful to the end.

Another fair-haired lass encounters menace in closing-night film *The Lodger* (1926), a thriller that takes its stylistic cues from German Expressionist films, particularly 1920's *The Cabinet of Dr. Caligari*. Sassy model Daisy (June Tripp, credited as "Miss June") declares "No more peroxide for yours truly!" when London's

headlines begin shrieking about a serial killer, "The Avenger," who exclusively targets blondes. Enter a gloomy-yet-dreamy stranger (Ivor Novello), who takes a room at the boarding house run by Daisy's parents; it doesn't take long before he makes the landlady uneasy (he does wear a cape, after all), though Daisy finds him intriguing. Naturally, her boyfriend — another cop — becomes highly jealous, not to mention suspicious.

Blackmail and *The Lodger* are stuffed with elements that would later be easily identifiable as "Hitchcockian" (witness *Blackmail*'s high-climbing climax — it ain't Mount Rushmore, but you see where the idea's heading). But *The Ring*, about a love triangle between two boxers and the (dark-haired) temptress that motivates their brawls, is Hitch's only original script penned without collaborators, and it's hardly chockablock with psychological terrors. It is, however, a charming sports romance with some nifty technical touches, including an early example of a drunken scene being shot in blurry "booze-o-vision."

The rest of the Hitchcock 9: 1928's daffy-heiress tale *Champagne*; 1927's *Downhill*, which also stars *The Lodger*'s Novello; 1927's *Isle of Man-set The Manxman*; 1928 comedy *The Farmer's Wife*, with *The Ring*'s Hall-Davis; 1927 Noel Coward adaptation *Easy Virtue*; and Hitchcock's feature debut, 1926's *The Pleasure Garden*. **SFBG**

THE HITCHCOCK 9

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www.silentfilm.org

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Becoming Traviata Philippe Béziat's backstage doc offers an absorbing look at a particularly innovative production of Verdi's *La Traviata*, directed by Jean-François Sivadier and starring the luminous Natalie Dessay (currently appearing in SF Opera's production of *Tales of Hoffman*). Béziat eschews narration or interviews; instead, his camera simply tracks artists at work, moving from rehearsal room to stage as Sivadier and Dessay (along with her co-stars) block scenes, make suggestions, practice gestures, and engage in the hit-and-miss experimentation that defines the creative process. The film is edited so that *La Traviata* progresses chronologically, with the earliest scenes unfolding on a spartan set (Dessay's practice attire: yoga clothes), and the tragic climax taking place onstage, with an orchestra in the pit and sparkly make-up in full effect. Dessay will appear in person at San Francisco screenings Sat/15 at 7pm and Sun/16 at 2pm. (1:53) *Opera Plaza, Shattuck, Smith Rafael*. (Eddy)

Dirty Wars Subtitled "the world is a battlefield," this doc follows author and Nation magazine writer Jeremy Scahill as he probes the disturbing underbelly of America's ongoing counterterrorism campaign. After he gets wind of a deadly nighttime raid on a home in rural Afghanistan, Scahill does his best to investigate what really happened, though what he hears from eyewitnesses doesn't line up with the military explanation — and nobody from the official side of things cares to discuss it any further, thank you very much. With its talk of cover-ups and covert military units, and interviewees who appear in silhouette with their voices disguised, *Dirty Wars* plays like a thriller until Osama bin Laden's death shifts certain (but not all) elements of the story Scahill's chasing into the mainstream-news spotlight. The journalist makes valid points about how an utter lack of accountability or regard for consequences (that will reverberate for generations to come) means the "war on terror" will never end, but *Dirty Wars* suffers a bit from too much voice-over. Even the film's gorgeous cinematography — director Rick Rowley won a prize for it at Sundance earlier this year — can't alleviate the sensation that *Dirty Wars* is mostly an illustrated-lecture version of Scahill's source-material book. Still, it's a compelling lecture. (1:26) *Embarcadero, Shattuck*. (Eddy)

The Guillotines Why yes, that is Jimmy Wang Yu, director and star of 1976 cult classic *Master of the Flying Guillotine*, in a small but pivotal role commanding a team of assassins who specialize in dispatching heads with airborne versions of you-know-which weapon. Unfortunately, this latest from Andrew Lau (best-known stateside for 2002's *Infernal Affairs*, remade into Martin Scorsese's 2006 Oscar-winner *The Departed*) doesn't have nearly as much fun as it should; dudes be chopping heads off in a flurry of CG'd-up steampunky whirlygigs, but *The Guillotines'* tone is possibly even more deadly, as in deadly serious. When a rebellious prophet-folk hero known as Wolf (Xiaoming Huang) runs afoul of the Emperor's top-secret Guillotine brotherhood, led in the field by Leng (Ethan Juan), the squad travels in disguise to a rural, smallpox-afflicted village to track him down. Along for the journey is the Emperor's top operative, ruthless Agent Du (Shawn Yue), a boyhood friend of Leng's. Leng and Du share a dark secret: the Guillotines have been deemed expendable — yep, in the Stallone sense — and the Emperor has decided to kill them off and replace them with armies toting guns and cannons in the name of progress. Lau is no stranger to tales of men grappling with betrayals, misplaced loyalties, and hidden personal agendas — and as historical martial-arts fantasies go, *The Guillotines* has higher production values than most, with sweeping, luscious photography. Too bad all the action scenes are punctuated by episodes of moody brooding — replete with slo-mo gazing off into the distance, dramatically falling tears, solemn heart-to-hearts, swelling strings, and the occasional howl of anguish. (1:53) *Presidio*. (Eddy)

Man of Steel As beloved as he is, Superman is a tough superhero to crack — or otherwise bend into anything resembling a modern character. Director Zack Snyder and writer David S. Goyer, working with producer Christopher Nolan on the initial story, do their best to nuance this reboot,



which focuses primarily on Supe's alien origins and takes its zoom-happy space battles from *Battlestar Galactica*. The story begins with Kal-El's birth on a Krypton that's rapidly going into the shitter: the exploited planet is about to explode and wayward General Zod (Michael Shannon) is staging a coup, killing Kal-El's father, Jor-El (Russell Crowe), the Kryptonians' lead scientist, and being conveniently put on ice in order to battle yet another day. That day comes as Kal-El, now a 20-something earthling named Clark Kent (Henry Cavill) — resigned to his status as an outsider, a role dreamed up by his protective adoptive dad (Kevin Costner) — has turned into a bit of a (dharma) bum, looking like a buff Jack Kerouac, working *Deadliest Catch*-style rigs, and rescuing people along the way to finding himself. Spunky Lois Lane (Amy Adams) is the key to his, erm, coming-out party, necessitated by a certain special someone looking to reboot the Kryptonian race on earth. The greatest danger here lies in the fact that all the leached-of-color quasi-sepia tone action can turn into a bit of a Kryptonian-US Army demolition derby, making for a mess of rubble and tricky-to-parse fight sequences that, of course, will satisfy the fanboys and -girls, but will likely glaze the eyes of many others. Nevertheless, the effort Snyder and crew pack into this lengthy artifact — with its chronology-scrambling flashbacks and multiple platforms for Shannon, Diane Lane, Christopher Meloni, Laurence

Fishburne, and the like — pays off on the level of sheer scale, adding up to what feels like the best Superman on film or TV to date — though that bar seems pretty easy to leap over in a single bound. (2:23) *Balboa, Marina*. (Chun)

Pandora's Promise Filmmaker Robert Stone has traveled far from his first film, 1988's Oscar-nominated anti-nuke *Radio Bikini*, to today, with the release of *Pandora's Promise*, a detailed and guaranteed-to-be-controversial examination of nuclear power and the environmentalists who have transitioned from fervently anti- to pro-nuclear. Interviewing activists and authors like Stewart Brand, Gwyneth Cravens, Mark Lynas, and Michael Shellenberger, among others, Stone eloquently visualizes all angles of their discussion with media, industrial, and newly shot footage, starting with a visit to the largest nuclear disaster of recent years, Fukushima, which he visits with the hazmat-suited environmental activist and journalist Lynas and continuing to Chernobyl and its current denizens. Couching the debate in cultural and political context going back to World War II, Stone builds a case for nuclear energy as a viable method to provide clean, safe power for planet in the throes of climate change that will nonetheless need double or triple the current amount of energy by 2050, as billions in the developing world emerge from poverty. In a practical sense, as *The Death of Environmentalism* author Shellenberger asserts, "The idea that we're going to replace oil and coal with solar and

wind and nothing else is a hallucinatory delusion." Stone and his subjects put together an enticing argument to turn to nuclear as a way forward from coal, made compelling by the idea that designs for safer alternative reactors that produce less waste are out there. (1:27) *Embarcadero, Shattuck*. (Chun)

This Is the End See "Hell Boys." (1:46) *Four Star, Presidio, Shattuck*.

ONGOING

The East In Zal Batmanglij and Brit Marling's powerful second film collaboration (Batmanglij directs, and the pair co-wrote the screenplay, as in 2011's *Sound of My Voice*), Marling plays Sarah, an intelligence agent working for a private firm whose client list consists mainly of havoc-wreaking multinationals. Sarah, presented as quietly ambitious and conservative, is tasked by the firm's director (Patricia Clarkson) with infiltrating the East, an off-the-grid activist collective whose members, including Benji (Alexander Skarsgård), Izzy (Ellen Page), and Doc (Toby Kebbell), bring an eye-for-an-eye sensibility to their YouTube-publicized "jams." Targeting an oil company responsible for a BP-style catastrophe, they engineer their own spill in the gated-community habitat of the company's CEO, posting a

video that juxtaposes grisly images of oil-coated shorebirds and the unsettling sight of gallons of crude seeping through the air-conditioning vents of a tidy McMansion. A newspaper headline offers a facile framework for understanding their activities, posing the alternatives as "Pranksters or Eco-Terrorists?" But as Sarah examines the gut-wrenching consequences of so-called white-collar crime and immerses herself in the day-to-day practices of the group, drawn in particular to the charismatic Benji, the film raises more complex questions. Much of its rhetorical force flows from Izzy, whom Page invests with a raw, anguished outrage, drawing our sympathies toward the group and its mission of laying bare what should be unbearable. (1:56) *California, Embarcadero, Piedmont, Sundance Kabuki*. (Rapoport)

The Internship The dirty little secret of the new economy continues to be the gerbil cycle of free/cheap labor labeled "internships" that propels so many companies — be they corporate or indie, digital or print media. But gee, who's going to see an intern comedy titled *The Exploitation*, besides me and my local union rep? Instead, spinning off a Vince Vaughn story idea and a co-writing credit, *The Internship* looks at that now-mandatory time-suck for so many college students through

CONTINUES ON PAGE 44 >>

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Schedules are for Wed/12-Tue/18 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. "Her Tail Was Cut in Two," live performance and short films with Cyrus Yoshi Tabar and Janel Leppin, Fri, 8.

BRAVA THEATER CENTER 2789 24th St, SF; www.qwocmap.org. Free. Queer Women of Color Film Festival, Fri-Sun. The 2013 focus is "Bridge to Truth," with an emphasis on queer communities in Southwest Asia, North Africa, the Middle East, and South Asia.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-13. **The Place Beyond the Pines** (Cianfrance, 2012), Wed, 2, 5, 8. • **Knife in the Water** (Polanski, 1962), Thu, 7, and **Belle de Jour** (Buñuel, 1967), Thu, 8:50. "San Francisco Silent Film Festival presents the Hitchcock 9:" **Blackmail** (1929), Fri, 8; **Champagne** (1928), Sat, 1; **Downhill** (1927), Sat, 4; **The Ring** (1927), Sat, 7; **The Manxman** (1927), Sat, 9:30; **The Farmer's Wife** (1928), Sun, noon; **Easy Virtue** (1927), Sun, 2:30; **The Pleasure Garden** (1926), Sun, 5; **The Lodger** (1926), Sun, 7:30. With accompaniment by the Mont Alto Motion Picture Orchestra, Judith Rosenberg, Stephen Horne, and others; more info at www.silentfilm.org. • **The Doors** (Stone, 1991), Tue, 2, 7, and **Fear and Loathing in Las Vegas** (Gilliam, 1998), Tue, 4:35, 9:35.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Elemental** (Roshan and Vaughan-Lee, 2012), call for dates and times. **Fill the Void** (Burshtein, 2012), call for dates and times. **Frances Ha** (Baumbach, 2012), call for dates and times. **Midnight's Children** (Mehta, 2012), call for dates and times. **Rebels With a Cause** (Kelly, 2012), call for dates and times. **Stories We Tell** (Polley, 2012), call for dates and times. **Becoming Traviata** (Béziat, 2012), June 14-20, call for times.

"FILM NIGHT IN THE PARK" This week: Dolores Park, SF; www.filmnight.org. Free (donations appreciated). **Raiders of the Lost Ark** (Spielberg, 1981), Sat, 8.

JACK LONDON SQUARE Market lawn, Harrison at Water, Oakl; www.jacklondonsquare.com. Free. **The Dark Knight Rises** (Nolan, 2012), Thu, sundown.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, milibrary.org/events. \$10 (reservations required as seating is limited). "CinemaLit Film Series: On the Road:" **Two for the Road** (Donen, 1967), Fri, 6.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$6-10.



"New Parkway Family Classics:" **Honey I Shrunk the Kids** (Johnston, 1989), Fri, 4; Sat, 12:30. "Thrillville Theater:" **The Brain That Wouldn't Die** (Green, 1962), Sun, 6.

OHLONE COLLEGE Smith Center Outdoor Amphitheater, 43600 Mission, Fremont; www.smithcenter.com. \$10 (parking, \$2). **Vertigo** (Hitchcock, 1958), Fri, 8:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Dancing with Light: The Cinematography of Agnès Godard." "Behind the Scenes: Agnès Godard on Cinematography:" **Home** (Meier, 2008), Thu, 7; **Sister** (Meier, 2012), Fri, 7; **Beau travail** (Denis, 1999), Sat, 6:30; **Trouble Every Day** (Denis, 2001), Sat, 9; **The Dreamlife of Angels** (Zonca, 1998), Sun, 7. With Godard in person. "Castles in the Sky: Masterful Anime from Studio Ghibli:" **Castle in the Sky** (Miyazaki, 1986), Sun, 4:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. DocFest: 12th SF Documentary Film Festival, through June 20. For complete schedule and ticket info, visit www.sfindie.com.

SAN MATEO PUBLIC LIBRARY Oak Room, 55 W. Third Ave, San Mateo; facebook.com/earthbeamfoods. Free. **Genetic Roulette** (Smith, 2012), Wed, 5:30. With a Q&A with David Hinckle, owenr of Earthbeam Natural Foods.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "The Vortex Phenomena:" • **The Dunwich Horror** (Haller, 1970), Thu, 9, and **Satan's Triangle** (Roley, 1975), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Ulrich Seidl's Paradise Trilogy:" **Paradise: Love** (2012), Thu and Sat, 7:30; Sun, 2. **SFBG**

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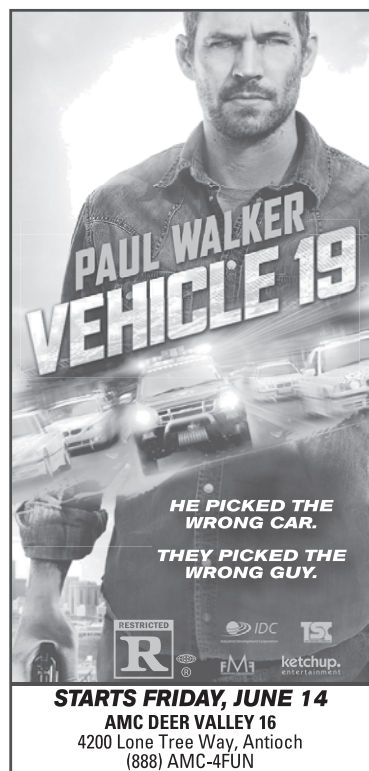
the filter of two older, not-quite-wiser salesmen Billy (Vaughn) and Nick (Owen Wilson) hoping to make that working guy's quantum leap from watch sales to Google's Mountain View campus, which director Shawn Levy casts as a bright and shiny workers wonderland with its free spring rolls and lattes, bikes, and napping pods. Departing from reality: the debugging/coding/game-playing/app-making competition that forces Billy and Nick to bond with their team of castoffs (Dylan O'Brien, Tiya Sircar, Tobit Raphael), led by noob manager Lyle (Josh Brener), in order to win a full-time job. Part of the key, naturally, turns out to be a *Swingers*-like visit to a strip club, to release those deeply repressed nerd sexualities — nothing like a little retrograde sexism to bring a group together. Still, the moment is offset by the generally genial, upbeat attitude brought to *The Internship* by its lead actors: Nick and Billy may be flubs at physics and clueless when it comes to geek culture, but most working stiffs who have suffered the slings and arrows of layoffs and dream of stable employment can probably get behind the all-American ideals of self-reinvention and optimism about the future peddled in *The Internship*, which easily slips in alongside *The Great Gatsby* among this year's Great Recession narratives. Blink too fast and you might miss the microcameo by Google co-founder Sergey Brin. (1:59) *Four Star, Marina, Metreon, 1000 Van Ness, Vogue.* (Chun)

Kings of Summer Ah, the easy-to-pluck, easy-to-love low-hanging fruit of summer — and a coming of age. Who can blame director Jordan Vogt-Roberts and writer Chris Galletta, both TV vets, for thinking that a juicy, molasses-thick application of hee-hee-larious TV comedy actors to a *Stand by Me*-like boyish bildungsroman could only make matters that much more fun? When it comes to this wannabe-feral Frankenteen love child of Terrence Malick and *Parks and Recreation*, you certainly don't want to fault them for original thinking, though you can understand why they keep lurching back to familiar, reliably entertaining turf, especially when it comes in the form of Nick Offerman of the aforementioned *P&R*, who gets to twist his Victorian doll features into new frustrated shapes alongside real-life spouse Megan Mullally. Joe (Nick Robinson) is tired of his single dad (Offerman) stepping on his emerging game, so he runs off with neurotic wres-

FILM LISTINGS

ting pal Patrick (Gabriel Basso) and stereotypically “weirdo foreign” kid Biaggio (Moises Arias) to a patch of woods. There, from scrap, they build a cool-looking house that resembles a Carmel boho shack and attempt to live off the land, which means mostly buying chicken from a Boston Market across a freeway. Pipes are pummeled, swimming holes are swum, a pathetically wispy mustachio is cultivated — read: real burly stuff, until the rising tide of testosterone threatens to poison the woodland well. Vogt-Roberts certainly captures the humid sensuality and ripe potential of a Midwestern summer — though some of the details, like the supposedly wild rabbit that looks like it came straight from Petco, look a bit canned — and who can gripe when, say, *Portlandia*’s Kumail Nanjiani materializes to deliver monster wontons? You just accept it, though the effect of bouncing back and forth between the somewhat serious world of young men and the surprisingly playful world of adults, both equally unreal, grows jarring. *Kings of Summer* isn’t quite the stuff of genius that marketing would have you believe, but it might give the “weirdo foreign” art house crowd and TV comedy addicts something they can both stand by. (1:33) *Shattuck*, *Sundance Kabuki*. (Chun)

The Purge Writer-director James DeMonaco founds his dystopian-near-future tale on the possibly suspect premise that the United States could achieve one percent unemployment, heavily reduced crime rates, and a virtually carb-free society if only it were to sanction an annual night of national mayhem unconstrained by statutory law — up to and including those discouraging the act of homicide. Set in 2022, *The Purge* revisits the household of home security salesman James Sandin (Ethan Hawke), wife Mary (Lena Headey), and their children, Charlie (Max Burkholder) and Zoey (Adelaide Kane), as the annual festivities are about to begin, and the film keeps us trapped in the house with them for the next 12 hours of bloodletting sans emergency services. While they show zero interest in adding to the carnage, James and Mary seem to be largely on board with what a news commentator describes as “a lawful outlet for American rage,” not giving too much credence to detractors’ observations that the purge is a de facto culling of the underclass. Clearly, though, the whole family is about to learn a valuable lesson. It comes when Charlie, in an act of baseline humanity, draws the ire of a gang of purgers running around in bathrobes, prep school jackets, and creepy masks, led by a gleaming-eyed alpha-sociopath whom DeMonaco (whose other screenplay credits include 2005’s *Assault on Precinct 13* remake) tasks with wielding the film’s blunt-object message alongside his semi-automatic weaponry. (1:25) *Metreon*, *1000 Van Ness*, *Shattuck*. (Rapoport) **SFBG**



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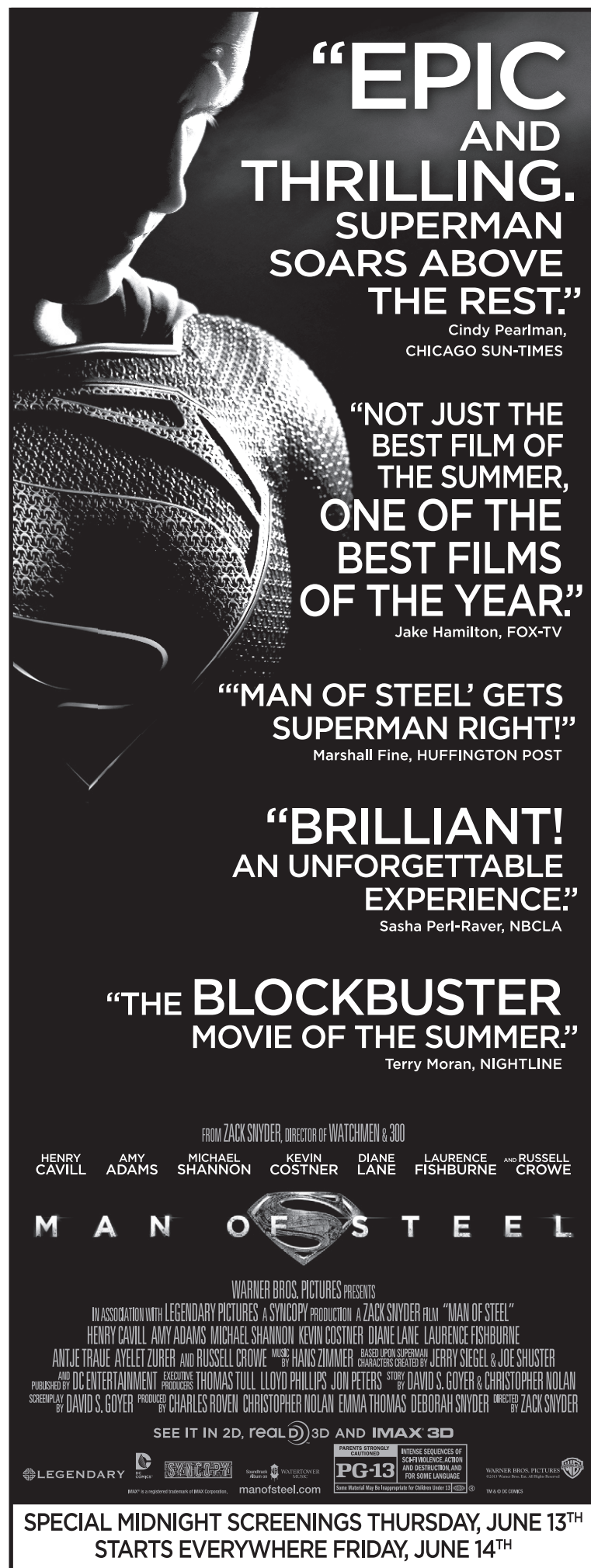
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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0351507-00. The following is doing business as PROJECT COMMOTION. The business is conducted by an unincorporated association other than a partnership. Registrant commenced business under the above-listed fictitious business name on: 11/27/06. This statement was signed by Susan M. Osterhoff in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on June 4, 2013. L#00093; Publication: SF Bay Guardian. Dates: June 12, 19, 26 and July 3, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0351221-00. The following is doing business as Heal Write. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/19/13. This statement was signed by Deborah Steinberg in CA.This statement was filed by Melissa Ortiz, Deputy County Clerk, on May 21, 2013. L#00086; Publication: SF Bay Guardian. Dates: May 29 and June 5, 12, 19, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0351016-00. The following is doing business as 1) SF Loves U, 2) San Francisco Loves You. The business is con-ducted by an individual. Registrant com-menced business under the above-listed fictitious business name on: N/A. This statement was signed by Kate Hohn in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on May 13, 2013. L#00090; Publication: SF Bay Guardian. Dates: June 5, 12, 19, 26, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0351320-00. The following is doing business as SALT N PEPPER GAMES. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/01/13. This statement was signed by Michael K O'Connor in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on May 24, 2013. L#00089; Publication: SF Bay Guardian. Dates: June 5, 12, 19, 26, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0350787-00. The following is doing business as 'N MOTION FITNESS. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/01/13. This statement was signed by Charlie Byes in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on May 1, 2013. L#00082; Publication: SF Bay Guardian. Dates: May 22, 29 and June 5, 12, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0351086-00. The following is doing business as: 1) San Francisco Guitar Tech, 2) SFGT, 3) SFGuitarTech. The busi-ness is conducted by an individual. Regis-trant commenced business under the above-listed fictitious business name on: 05/09/13. This statement was signed by Jeremy Borkat in CA.This statement was filed by Michael Jaldon, Deputy County Clerk, on May 15, 2013. L#00084; Publication: SF Bay Guardian. Dates: May 22, 29 and June 5, 12, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0351133-00. The following is doing business as Christopher Dog Walkin'. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/16/13. This statement was signed by Chris Bean in CA.This statement was filed by Maribel Jaldon, Deputy County Clerk, on May 16, 2013. L#00085; Publication: SF Bay Guardian. Dates: May 29 and June 5, 12, 19, 2013.
NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: May 28, 2013. To Whom It May Concern: The name of the applicant is: SFCVS VAN NESS, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 690 VAN NESS AVE, SAN FRANCISCO, CA 94102-3226. Type of Licenses Ap-plied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00094; Publication Date: June 12, 19, 26, 2013.
NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: May 16, 2013. To Whom It May Con-cern: The name of the applicant is: ALBERTO'S FOOD MARKET, INC. The

appli-cant listed above is applying to The Depart-ment of Alcoholic Beverage Control to sell alcoholic beverages at: 882 SUTTER ST, SAN FRANCISCO, CA 94109-6115. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00087; Publication Date: May 29 and June 5, 12, 2013. ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549492. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sarah H. Conroy for change of name.
TO ALL INTERESTED PERSONS: Petitioner Sarah H. Conroy filed a petition with this court for a decree changing names as follows: Present Name: Sarah Holcombe Conroy, Proposed Name: Sarah Holcombe Burke. THE COURT ORDERS that all per-sons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the peti-tion for change of name should not be granted. NOTICE OF HEARING Date: 07/11/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on May 10, 2013. L#00083, Publication dates: May 22, 29 and June 5, 12, 2013.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549466. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Natalia Lyn Jonas for change of name. TO ALL IN-TERESTED PERSONS: Petitioner Natalia Lyn Jonas filed a petition with this court for a decree changing names as follows: Present Name: Natalia Lyn Jonas. Proposed Name: Logan Thomas Jonas. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hear-ing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 07/02/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 29, 2013. L#00091, Publication dates: June 5, 12, 19, 26, 2013.

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